



MORE PAGES —
MORE FEATURES

FEBRUARY

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HIT PARADER

A CHARLTON PUBLICATION

YOU ALONE

ISTANBUL

DON'CHA HEAR THEM BELLS

SOUTH OF THE BORDER

CHANGING PARTNERS

I'LL NEVER STAND IN YOUR
WAY

THAT'S ALL

✓ TO BE ALONE

PLEASE DON'T TALK ABOUT
ME WHEN I'M GONE

THAT'S AMORE

STRANGER IN PARADISE

WHY CAN'T I

LOVER COME BACK TO ME

I THINK I'LL FALL IN LOVE
TODAY

BRIDGE OF SIGHS

MILWAUKEE POLKA

THE LONESOME SONG

EVERYBODY LOVES
SATURDAY NIGHT

A HOME LOVIN' MAN

DONALD O'CONNOR

JANET LEIGH



EXCLUSIVE FEATURES!

Frank Sinatra — Big Boy Or Bad Boy?

"My Closest Shave", By Nat "King" Cole

Disc Jockey Popularity Poll

Glee! but it's Great!!!

hear!!!

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"WALKING MY BABY BACK HOME"

"HONEYSUCKLE ROSE"

"SOUTH RAMPART STREET PARADE"

"THE GLOW WORM"

"MUSKRAT RAMBLE"

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you'll thrill,
you won't sit still...
when Donald goes
into his dance with
joyous Janet in his arms!

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with
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The HIT PARADER BAND WAGON OF A Charlton **TOP TUNES** Feature

THAT'S AMORE (That's Love)

JACK BROOKS HARRY WARREN

In Napoli, where love is king,
When boy meets girl,
Here's what they sing:

When the moon hits your eye
Like a big pizza pie, that's amore,
When the world seems to shine
Like you've had too much wine, that's
amore.

Bells will ring, ting-a-ling-a-ling,
Ting-a-ling-a-ling, and you'll sing
"Veeta bella."

Hearts will play, tippy tippy tay,
Tippy tippy tay like a gay tarantella
(lucky fella).

When the stars make you drool just like
pastafazool,

That's amore.

When you dance down the street
With a cloud at your feet, you're in
love.

When you walk in a dream
But you know you're not dreaming,
Signore,

Scuzza me, but you see, back in old
Napoli,

That's amore.

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'WAY DOWN YONDER IN NEW ORLEANS

(Columbia Record by Jo Stafford & Frankie
Laine)

CREAMER & LAYTON

'Way down yonder in New Orleans

In the land of dreamy scenes

There's a garden of Eden that's what
I mean,

Creole babies with flashing eyes

Softly whisper with tender sighs "Stop!

Oh! won't you give your lady fair a
little smile,"

Stop! You bet your life you'll linger
there a little while

There is Heaven right here on earth

With those beautiful queens,

'Way down yonder in New Orleans.

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BABY, BABY, BABY

MACK DAVID JERRY LIVINGSTON

Baby, baby, baby love me, love me, do,
Love me, love me true the way that I
love you.

Baby, baby, baby I'm the kind of guy

Who would want to die

If you should say we're through.

You smile and I'm happy,

You frown and I'm blue

For me there's no sunshine

Unless the sun shines for you.

Baby, baby, baby take me, take me,
please,

Put my heart at ease,

Love me as I love you.

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TOP TUNES

YOU ALONE

AL STILLMAN ROBERT ALLEN

You alone, you alone are the dream I
have known,

Bringing love to my lonely heart.

Now there's heaven in view,

Now the dream has come true,

For tonight I have you alone.

Now that your eyes have told me

You are my love, my own,

Come to my arms and hold me,

I live for you alone.

You alone, you alone are the dream I
have known,

Bringing love to my lonely heart,

Now there's heaven in view,

Now the dream has come true,

For tonight I have you alone.

Copyright 1953 by Roncom Music Co.

CHANGING PARTNERS

JOE DARION LARRY COLEMAN

We were waltzing together,

To a dreamy melody,

When they called out, "change part-
ners"

And you waltzed away from me!

Now my arms feel so empty

As I gaze around the floor,

And I'll keep on "changing partners,"

Till I hold you once more!

Though we danced for one moment

And too soon we had to part,

In that wonderful moment,

Something happened to my heart!

So I'll keep "changing partners",

Till you're in my arms and then,

Oh! my darlin', I will never change
partners again!

We were partners again!

Copyright 1953 by Porgie Music Corp.

I'LL NEVER STAND IN YOUR WAY

FRED ROSE HY HEATH

If you've found someone new

Who means more than me to you

I'll never stand in your way

If you feel we must part,

Don't let pity rule your heart

I'll never stand in your way

I love you much too much to ever
lose you

But what is to be will be and I'll

obey

I'll be blue when you go

But I'll never let it show

Darling, I'll never stand in your way.

Copyright 1953 by Milene Music.

STRANGER IN PARADISE

(Columbia Record by Tony Bennett)

ROBERT WRIGHT GEORGE FORREST

Take my hand, I'm a stranger in para-
dise

All lost in a wonderland,

A stranger in paradise.

If I stand starry eyed

That's a danger in paradise

For mortals who stand beside

An angel like you

I saw your face and I ascended

Out of the common-place into the rare!

Somewhere in space I hang suspended

Until I know there's a chance that you
care;

Won't you answer the fervent prayer

Of a stranger in paradise?

Don't send me in dark despair

From all that I hunger for

But open your angel's arms

To the stranger in paradise

And tell him that he need be a stranger
no more.

Copyright 1953 by Frank Music Corp.

RICOCHET

(Rick-O-Shay)

LARRY COLEMAN NORMAN GIMBEL
JOE DARION

They warned me when you kissed me

Your love would Ricochet

Your lips would find another

And your heart would go astray.

I thought that I could hold you

With all my many charms,

But then one day you ricocheted

To someone else's arms,

And baby,

I don't want a Ricochet romance!

I don't want a Ricochet love!

If you're careless with your kisses,

Find another turtle dove!

I can't live on Ricochet romance!

No! no! not me!

If you're gonna Ricochet, baby,

I'm gonna set you free!

I knew the day I met you

You had a rovin' eye.

I thought that I could hold you

What a fool I was to try.

You promised you'd be faithful

And you would never stray,

Then like a rifle bullet,

You began to Ricochet,

And baby,

When you announced our wedding

You made me mighty proud.

I whispered two was company

But you preferred a crowd.

You buzzed around the other girls

Just like a busy bee

And when you finished bussin',

Cousin you buzzed back to me, and
baby.

Copyright 1953 by Sheldon Music, Inc.

The 97 Lb. Weakling

—WHO BECAME "THE WORLD'S MOST PERFECTLY DEVELOPED MAN"

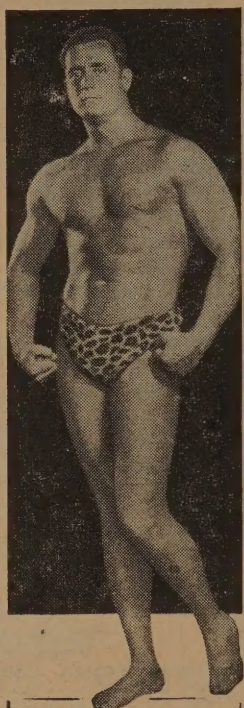
"I'll Prove that YOU too, can be a NEW MAN!"

Charles Atlas

I know, myself, what it means to have the kind of body that people pity! Of course, you wouldn't know it to look at me now, but I was once a skinny weakling who weighed only 97 lbs. I was ashamed to strip for sports or undress for a swim. I was such a poor specimen of physical development that I was constantly self-conscious and embarrassed. And I felt only HALF-ALIVE.

Then I discovered "Dynamic Tension." It gave me a body that won for me the title "World's Most Perfectly Developed Man."

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CHARLES ATLAS
Holder of title "The World's Most Perfectly Developed Man"

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TO BE ALONE

BILLY VAUGHN

To be alone
With just a memory
This is my destiny
To be alone
You left me here
With just the rose to see
I know you meant for me
To be alone

You left me
But there's one thing you didn't count
on
Far beyond your imagination
I kneeled and I prayed
And I received a much greater
consolation

And now I share
A greater love you see
It's not so bad for me
To be alone

With my head bowed and on my knees
I prayed and I cried
He dried my tears and promised
That he'd forever be at my side

He'll be my friend
Beyond eternity
It doesn't worry me
To be alone

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MILWAUKEE POLKA

CHARLES TOBIAS NAT SIMON

Milwaukee, Milwaukee, my baby's from
Milwaukee,
Milwaukee, Milwaukee, a native thru
and thru.
Milwaukee, Milwaukee, He's wild about
Milwaukee,
When we kiss, I'll tell you this,
I love Milwaukee too.

Milwaukee, Milwaukee, I thank you,
old Wisconsin,
That you have Milwaukee, how lucky
can you be.
Milwaukee, Milwaukee, I light up like
a Ronson,
Each time he holds me in his arms,
You mean so much to me.

And when we do the Milwaukee Polka,
Around, 'round, 'round we go flying,
There's more romance when you dance
this polka,
You'll be surprised what it will do to
you.

For when we do the Milwaukee Polka
Around, 'round, 'round we go spinning,
Oh! what a thrill, this Milwaukee
Polka,
It's like rooting for the Braves ev'ry
inning.
Milwaukee, Milwaukee, my baby's from
Milwaukee,
Milwaukee, Milwaukee, and when we
settle down.

I'll bet ya, he'll bet ya,
You name it and we'll bet ya a dollar
to a doughnut,
It will be Milwaukee town!
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SOUTH OF THE BORDER

(Down Mexico Way)

JIMMY KENNEDY MICHAEL CARR

South of the border down Mexico way
That's where I fell in love
When stars above came out to play
And now as I wander my thoughts
ever stray

South of the border down Mexico way
She was a picture in old Spanish lace
Just for a tender while I kissed the
smile upon her face

For it was "Fiesta" and we were so
gay

South of the border down Mexico way
Then she sighed as she whispered
"Manana"

Never dreaming that we were parting
And I lied as I whispered "Manana"
For our tomorrow never came
South of the border I rode back one
day

There in a veil of white by candlelight
she knelt to pray

The mission bells told me that I
mustn't stay

South of the border down Mexico way
Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!
Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!

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Inc.

I LOVE MY ARGENTINE

ROBERT ALLEN AL STILLMAN

I met him at a party
In lovely Buenos Aires
Or is that Buenos Aires
And if it is, who cares.
I heard him whisper kiss me
He didn't have to coax
Now I'm on a train to Pittsburgh, P.A.
Just to tell my folks.

I love my Argen-tyne
Or is it Argen-tine
I never can remember
But you know what I mean
I love my Argen-tine
Or is it Argen-tyne
I don't care what you call him
If I can't call him mine

I love his Latin phrases
Si Habla espanol, Crazy
Right from the time I found him
I lost my self-control
Though I know love was flowin'
I held him oh, so close.
I said darling how can I say goodbye
The square said Adios.
Copyright 1953 by RFD Music.

SKIRTS

JOE ROBERTS SLATZ RANDALL

Skirts, I said you skirts,
You're the big attraction to me
Skirts, you flimsy skirts,
That's about all that you can see
Down around your ankles,
Up to your knees,
Or up to your hips when along comes
a breeze,

Oh, skirts, I said you skirts,
You're the big attraction to me.
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SINATRA BIG BOY OR BAD BOY?

Frankie has come back into the spotlight with a bang. Only this time there are no squealing and fainting kids. You see, Frank Sinatra today is not the crooner of 1943. Sure he's still real hip box office stuff, but now our boy is the rough tough movie hero of "From Here To Eternity."

During the ten years that changed Sinatra from a singer to a flicker fella, he has always been the subject of a lot of arguments, both for and against the boy. But at 35, he's no longer a boy. Yet people still tag him a "crazy mixed-up kid." His friends say he has always been misunderstood. However, just as soon as the public recovers from one shock, Frankie turns right around to give them another. How come?

A lot of Sinatra's friends say it all goes back to his childhood. They say that he still has a chip on his shoulder because of the tough time he had when he was a kid. It seems that a combination of big ears, bad complexion, and the tough neighborhood he lived in made him sour on life.

Not too long ago, when he was in Atlantic City, awaiting the arrival of new girl friend Ava Gardner, he actually got himself a hideout so that newspapermen wouldn't be able to find him. At the airport he said to a friend, "I'm sure I'd say the wrong thing. Those fellows from the papers always ask me questions that get under my skin. My private life is my own, and I have every right off-stage to live it as I see fit. Sure, I know I'm a hot-head, but so are a lot of guys — and the papers don't eat it up like

steak when they have a party for themselves."

And, as we think back to the capers he cut during his first days of fame, the Sinatra of today is a pretty cool-headed fellow by comparison. But even now he doesn't feel as he should when he gets up to sing. Frank Sinatra has great talent . . . the one thing he lacks is confidence in himself. What's more, he admits it.

"Boy, when I come out with 'Old Man River' and really sing those big notes from the heart, I can just hear them saying to me that a little squirt has no business singing a tune like that."

However, it's a different story once Sinatra is in front of the movie cameras. In this situation, he can really show all the talent he has. There is no John Q. Public to needle or heckle him. There is also the thought that playing a tough guy in "From Here To Eternity" was a role tailor-made for the boy. As Maggio, the Italian soldier, he may have been playing himself, or the himself Sinatra would like to be — big, tough, knocking down everyone who rubbed him the wrong way.

All this stuff of trying to be tough has had a big effect on the actor-singer's personal life. Frank was once married to a cute and sweet gal named Nancy Barbato. But unfortunately, the marriage was a failure. Nancy tried everything . . . swelling the singer's head with compliments, giving him three nice children to get his mind off the troubles he thought he had. Evidently it wasn't meant to last.

Later, after his 1951 divorce from Nancy Barbato, tongues were starting to wag again. A cross-country, cross-continent love affair developed between Sinatra and Ava Gardner, while Ava was busy making pictures in Europe. For a long while, the "King of Baritone" was alternately up in the clouds with happiness and then down in the dumps on a barroom floor. Ava was playing it a little too cool at first, in Frankie's estimation. She was nobody's fool. She had had her troubles with another man, Artie Shaw by name. No repeat performance for her, she said. This time it looked like it might be the perfect coupling for both of them.

However, after a lavish honeymoon cruise in the Caribbean Sea, a regular round of quarrels and kiss-and-make-up sessions became the order of the day. It seemed like even Romeo and Juliet had their troubles. The latest word as we go to press is that Ava and Frank are feudin' and fightin' again.

Perhaps the thing that gave Sinatra's marriage the biggest shot in the arm was his recent triumph in the flickers. After all, Ava had to look up to a guy who is being considered for an Oscar. Once again he is a big box office draw; and, once again, he has every right to feel important. This, as we said before, is a vital thing in the singer's life. He knows that his short frame will never grow an inch taller, that his big ears will never get smaller, but he also knows that he has bounced back into popularity with a bang. Sinatra is a big, big name once again.

DON'CHA HEAR THEM BELLS

LES PAUL

We go to church early in the morn,
The birds are singin' in the trees
The clothes we wear are very worn,
An' we're wearin' 'em out in the knees

The house is old, the dishes are worn,
The Bible is hard to read,
But the spirit's there as sure as you're
born,
An' we got all the comfort we need

"Hear them bells don'cha' hear them
bells"

They are ringin' out the glory of the
land

"Hear them bells don'cha hear them
bells"

They are ringin' out the glory of the
land

We work all day in the cotton and corn,
'Til our hands and feet are sore
Prayin' for Gab'r'el to blow his horn,
An' we won't have to work no more

I see his chariot's comin' this way,
An' I know they're comin' for me
And the bells keep-a-ringin' of the
gospel life,
An' the land I'm gonna see.

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LOVE WALKED IN

IRA GERSHWIN GEORGE GERSHWIN

Love walked right in and drove the
shadows away;

Love walked right in and brought my
sunniest day.

One magic moment and my heart seem-
ed to know

That love said "Hello,"

Though not a word was spoken.

One look and I forgot the gloom of the
past;

One look and I had found my future at
last.

One look and I had found a world
completely new,

When love walked in with you.

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Chappell & Co. Inc., sole selling agent.**THE BRIDGE OF SIGHS**

BILLY REID

Tell me that old love story

But not the same old lies,

You know my heart is waiting for you
dear,

Here on the bridge of sighs.

Tell me again you love me,

And gaze into my eyes,

I'm yours tonight, so why keep me
waiting,

Here on the bridge of sighs.

How many times we've pledged our
love anew,

When little quarrels come our way,
I know the reason why I'm missing
you,

My love of happy yesterday.

Tell me you're mine forever,

Mine just to idolize, take me away

Stop breaking my heart dear,

Here on the bridge of sighs

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ISTANBUL

(Not Constantinople)

(Columbia Record by The Four Lads)

JIMMY KENNEDY NAT SIMON

Istanbul was Constantinople

Now it's Istanbul.

Not Constantinople been a long time
gone,

Old Constantinople,

Still it's Turkish delight on a moonlit
night!

Ev'ry gal in Constantinople

Lives in Istanbul not Constantinople,

So if you've a date in Constantinople

She'll be waitin' in Istanbul!

Even old New York was once New
Amsterdam,

Why they changed it I can't say

People just liked it better that way!

Take me back to Constantinople!

No! you can't go back to Constantin-
ople!

Now it's Istanbul, not Constantinople!

Why did Constantinople get the works?

That's nobody's bus'ness but the Turks!

Thought I'd like to go to Constantin-
ople!

The airline just said "no" to Constan-
tinople!

They didn't say planes were full!

They booked me to Istanbul, why?

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**LOVER, COME BACK TO ME
(MARIANNE)**

OSCAR HAMMERSTEIN II

SIGMUND ROMBERG

The sky was blue and high above

The moon was new and so was love

This eager heart of mine was singing

"Lover, where can you be"

You came at last love had its day

That day is past you've gone away

This aching heart of mine is singing

"Lover come back to me"

When I remember ev'ry little thing you
used to do

I'm so lonely ev'ry road I walk along

I've walked along with you

No wonder I am lonely

The sky is blue the night is cold

The moon is new but love is old

And while I'm waiting here

This heart of mine is singing

"Lover come back to me"

Copyright 1928 by Harms Inc.

**PLEASE DON'T TALK ABOUT
ME WHEN I'M GONE**

(Columbia Record by Johnnie Ray)

SIDNEY CLARE SAM H. STEPT BEE PALMER

Please don't talk about me when I'm
gone

Oh honey though our friendship ceases
from now on

And listen if you can't say anything
real nice

It's better not to talk at all is my advice

We're parting you go your way

I'll go mine it's best that we do

Here's a kiss

I hope that this brings lots of luck to
you

Makes no diff'rence how I carry on

Remember please don't talk about me
when I'm gone

Copyright 1930 by Remick Music Corp.

What You Say, How You Say it, Can Make You More Popular

A publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity. The details of this method are described in a fascinating booklet, "Adventures in Conversation," sent free on request.

According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint more readers of this magazine with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet which will be mailed free to anyone who requests it. The address is: Dept. 1652, Conversation Studies, 885 Diversey Parkway, Chicago 14, Ill. A post-card will do.

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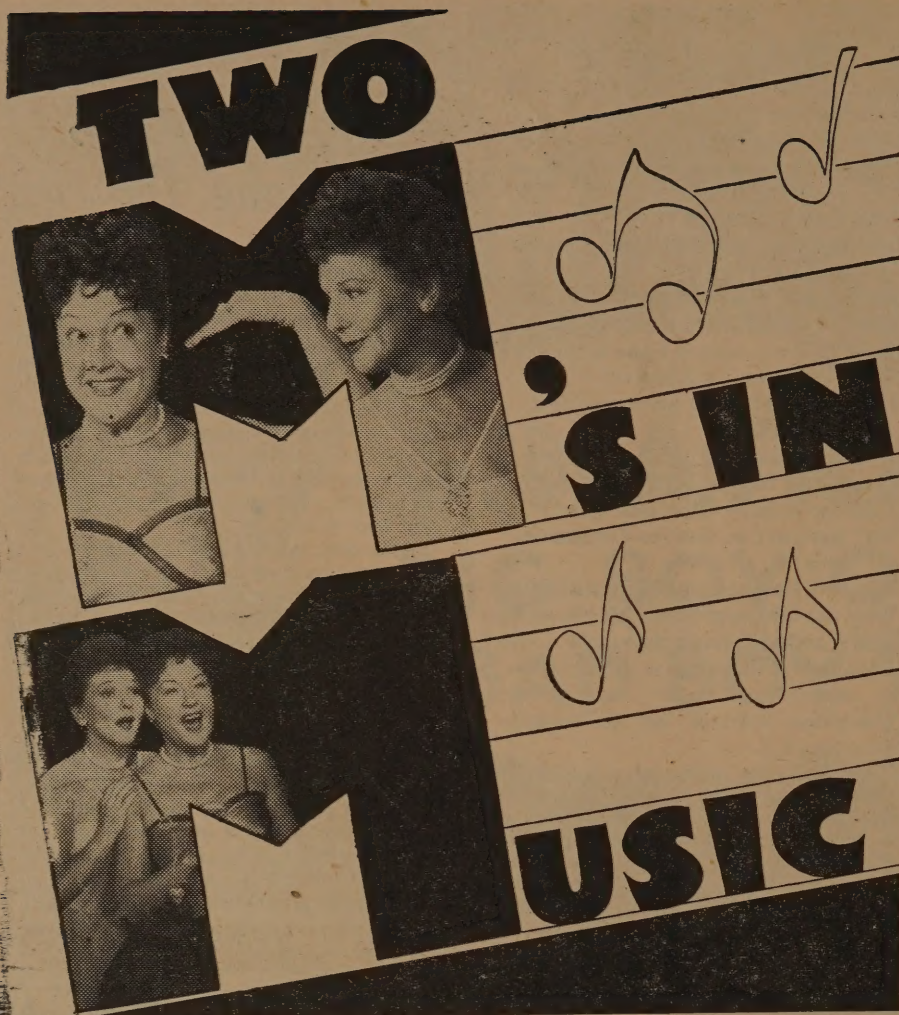


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382 Auditorium Bldg., CHICAGO 5, ILL.





MARY MARTIN and ETHEL MERMAN

Once in a great while a gal from show business junks the Broadway strip in an attempt to make the big time on wax. When and if she does make the grade it also makes news. However when two oldtimers, each an established name and veteran troupier in the musical comedy scene, team up to do a twosome recording — and make the big record as a result of an unusual accident — then the front page headlines along Tin Pan Alley really booms.

Such was the case when Ethel Merman of "Call Me Madam" and Mary Martin of "South Pacific" fame teamed up to do a unique album of old favorites. The way in which the charming songstress couple joined hands for their joint wax debut is quite a story.

It seems that during the summer of this past year, the Merman-Martin duet was called on to help the Ford people celebrate their fiftieth anniversary, via a television date on the Ford TV show. During the course of the celebration the two reigning queens of the musical theatre sang more than a dozen songs each. Every tune had locked in it a very special meaning for these two troupers. They were all songs that Mary Martin and Ethel Merman had sung and made famous.

But the TV show was only the beginning of the affair de Martin-Merman. It so happened that while the show was in progress an alert television technician made a tape of all the songs the two gals sang. When everyone listened to the playback they thought it was terrific. The performance was great because the pair had made a kind of singout—a musical contest—out of the show. It added a spice and flavor to the affair that would

have been missing had the two sung separately. In fact, Miss Martin had already attempted a lark into the disc circuit. Unfortunately, it garnered little or no success for her. However, we are happy to report that this current coupling with Ethel Merman turned out to be a smash. Working under the special circumstances of the telecast, and pitted against another show business veteran, Mary really sang out with her Sunday kind of voice. For her part Ethel Merman turned up the steam and voice volume as well, and held up her own end of the show in true Merman fashion.

Of course, this is, as we have mentioned, more than a mere collection of good songs in the hands of two capable thrushes. There are songs that started Misses Merman and Martin on the road to great reputations. They include "I Got Rhythm" for Miss Merman and "My Heart Belongs To Daddy" for Miss Martin. There are also songs from more recent successes: Mary's "Wonderful Guy," and Ethel's "No Business Like Show Business", which serves as the theme song for the album. There are snatches from a variety of songs that might pop into anyone's head just as the two Misses would have you believe they are popping into theirs.

There is also a rendition of Miss Martin trilling her way through "Indian Love Call" while "Miss Merman blares through "Tea For Two". The high spot of the entire album comes when the peppy team joins voices on "The Red, Red Robin," aided terrifically by Jay Blackton's great arrangement. The warm and spirited performance of these two stars makes this new Decca album a classic of its kind.

THAT'S ALL

ALAN BRANDT BOB HAYMES

I can only give you love that lasts forever,
And the promise to be near each time you call;
And the only heart I own, for you and you alone,
That's all, that's all.
I can only give you country walks in springtime,
And a hand to hold when leaves begin to fall;
And a love whose burning light,
Will warm the winter night, that's all, that's all.
There are those I am sure who have told you
They would give you the world for a toy.
All I have are these arms to enfold you
And a love time can only destroy.
If you're wond'ring what I'm asking in return dear,
You'll be glad to know that my demands are small:
Say it's me that you adore,
For now and evermore, that's all, that's all.

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A HOME LOVIN' MAN

DORCAS COCHRAN LIONEL NEWMAN

Cakes are for bakin', rugs are for shakin',
Love is for makin' as sweet as you can;
A door is for latchin',
A back is for scratchin'
And I am for catchin' a home lovin' man.
Savin' his kisses all for the missus,
I know that this is the natural plan;
Somebody to sew for, to wear calico for,
Oh! how I could go for a home lovin' man.
I'm tired of the lights, of seeing the sights
And dreamin' up polite goodnights;
I want to relax in slippers and slacks
And be deducted from somebody's income tax!
It would be thrillin', and tho! I'm willin',
Nobody's fillin' my empty divan;
My clock is for windin', my coffee's for grindin'
So why ain't I findin' a home lovin' man?

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AUTUMN LEAVES

(Columbia Record by Mitch Miller)

JOHNNY MERCER JOSEPH KOSMA
The falling leaves drift by the window,
The autumn leaves of red and gold.
I see your lips, the summer kisses,
The sunburned hands I used to hold
Since you went away the days grow long,
And soon I'll hear old winter's song.
But I miss you most of all my darling,
When autumn leaves start to fall.

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EV'RYBODY LOVES SATURDAY NIGHT

(Columbia Record by Percy Faith)

PAUL CAMPBELL

Ev'rybody loves Saturday night,
Ev'rybody loves Saturday night,
Ev'rybody, ev'rybody, ev'rybody, ev'rybody,
Ev'rybody loves Saturday night,

Tutti a-ma Saba-to sera

Tutti a-ma Saba-to sera

Tutti a-ma, tutti a-ma, tutti a-ma,
tutti a-ma,

Tutti a-ma Saba-to sera

Yeder ener glacht Shabbas ba nacht,
Yeder ener glacht Shabbas ba nacht,
Yeder ener, yeder ener, yeder ener,
yeder ener,
Yeder ener glacht Shabbas ba nacht,

Tous le monde aime Samedi soir,
Tous le monde aime Samedi soir,
Tous le monde aime, tous le monde aime,

Tous le monde aime, tous le monde aime,

Tous le monde aime Samedi soir,

Copyright 1953 by Folkways Music Publ., Inc.

WHY CAN'T I

TED VARNICK NICK ACQUAVIVA

Why can't I set your heart afire
Why can't I be your one desire
Why can't I give my burning love to you

Take my arms you're the one they cry for

Take my lips you're the one they sigh for

Take my dreams, without your love they won't come true

And when you look at me my heart goes crazy

When will I get to be the one you hold in your embrace

Oh why can't I say how foolish this is

Why can't I thrill to other kisses

Why can't I because I'm so in love with you.

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IT'S EASY TO REMEMBER

LORENZ HART RICHARD RODGERS

Your sweet expression, the smile you gave me,

The way you looked when we met.

It's easy to remember but so hard to forget.

I hear you whisper: "I'll always love you."

I know it's over and yet,

It's easy to remember but so hard to forget.

So I must dream to have your hand caress me,

Fingers press me tight.

I'd rather dream than have that lonely feeling

Stealing through the night.

Each little moment is clear before me,

And though it brings me regret,

It's easy to remember, and so hard to forget.

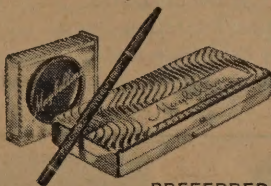
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A PICTURE PREVUE OF UNIVERSAL-INTERNATIONAL'S

"WALKING MY BABY BACK HOME"



WALKIN' MY BABY BACK HOME

ROY TURK FRED E. AHLERT

Gee! it's great, after bein' out late,
Walkin' my baby back home.
Arm in arm, over meadow and farm,
Walkin' my baby back home
We go 'long harmonizin' a song
Or I'm reciting a poem.
Owls go by, and they give me the eye,
Walkin' my baby back home.
We stop for a while,
She gives me a smile,
And snuggles her head to my chest.
We start in to pet, and that's when I

get

Her talcum all over my vest
After I kinda straighten my tie,
She has to borrow my comb.
One kiss, then I continue again,
Walkin' my baby back home.

Copyright 1930 by DeSylva, Brown & Henderson Inc.



Universal-International's most elaborate musical to date is the technicolor, "Walking My Baby Back Home," starring Donald O'Connor and Janet Leigh; introducing new comedian, Buddy Hackett; and featuring such stellar supporting favorites as Lori Nelson, "Scatman" Crothers and two top vocal groups, The Sportsmen and The Modernaires.

This lavish motion picture features a record number of musical and dance numbers — 14 in all.

The flicker gives the versatile and talented duo of Donald O'Connor and Janet Leigh a wonderful chance to sing and dance while highlighting a swell story about some ex-servicemen who have their own small combo, the troubles they get into and out of with Janet's assistance and how they finally make the grade in the music world. It's a combination of songs, dancing and story guaranteed to keep you happy for at least two hours.



MYSTERY STREET

HOWARD PLANTE PHILIPPE GERARD

Mystery Street
Where is Mystery Street
There's no retreat
Once you're in Mystery Street
Thrills you'll find
They're the dangerous kind
You may lose your heart
And then your mind
Jealousy and hate, let misery wait
Happiness to you'll find if you can
be true
Mystery Street fate has guided your
feet
Bitter or sweet
It's all in Mystery Street
You'll never know till the day that
you go
Down the street you tread
When you're in love.

People will stare if you pass them by
Strangers don't care if you laugh or
you cry
Mystery Street fate has guided your
feet
Bitter or sweet
It's all in Mystery Street
You'll never know till the day that you
go
Down the street you tread
When you're in love.
Copyright 1953 by Robert Mellin, Inc.

RAGS TO RICHES

(Columbia Record by Tony Bennett)
RICHARD ADLER JERRY ROSS

I know I'd go from rags to riches,
If you would only say you care!
And tho' my pocket may be empty
I'd be a millionaire!
My clothes may still be torn and
tattered
But in my heart I'd be a king,
Your love is all that ever mattered,
It's ev'rything!
So open your arms and you'll open the
door
To all the treasures that I'm hoping for,
Hold me and kiss me and tell me you're
mine evermore!
Must I forever stay a beggar?
Whose golden dream will not come
true,
Or will I go from rags to riches?
My fate is up to you!
Copyright 1953 by Saunders Publications Inc.

FLOATIN' DOWN TO COTTON TOWN

(Columbia Record by Jo Stafford & Frankie
Laine)

JACK FROST F. HENRI KLICKMANN
Floatin' down, my honey floatin' down,
Floatin' on the river down to Cotton
town
Just hear that whistle toot! toot! tootin'
away,
And those darkies singin',
Banjos ringin' till the break of day;
Honey lamb, my little honey lamb,
I'll come back to you and Alabam',
While fields of sugar cane,
Seem to welcome me again,
Floatin' down to cotton town.
Copyright 1931 by Keith Prowse & Co., Ltd.
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I THINK I'LL FALL IN LOVE TODAY

AL STILLMAN ROBERT ALLEN

La la dee da, ho ho dee ho, boo boo dee
boo;
I feel so gay, what can I say, what's
left to do?

I've had my cup of coffee
And I've opened up the mail,
I've read the morning papers,
So I know who went to jail,
There's nowhere special I can go,
There's nothin' much to do, and so,
I think I'll fall in love today.
I'd take a plane to Paris,
But I haven't got the dough,
I've heard the weather seven times
Upon the radio;
They haven't sent the man as yet
To fix the television set,
I think I'll fall in love today.
I guess that I could wait until
tomorrow,
Because I hear that love is here to
stay;
But time is hangin' heavy
And my heart is feelin' light,
I might not find the girl I want,
But then again I might;
I'm gettin' restless as a pup,
So friends, if nothin' else comes up,
I think I'll fall in love today.

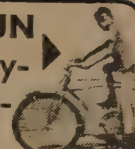
It's been a month of Sundays
Since I thought about a date,
I don't know what's the matter
But I'm not myself of late,
I try but I can't fall asleep,
I'm countin' girls instead of sheep!
I think I'll fall in love today.
Now I just finished breakfast,
It's too soon to eat again,
And what's the good of Solitaire,
I'd only cheat again.
I know a lot of other games
But they don't take the place of dames;
I think I'll fall in love today.
I guess that I could wait until
tomorrow,
Because I hear that love is here to stay;
But maybe I should call Louise
'Cause she's the bitter end,
And if she's got a date,
I know she'll recommend a friend.
A blonde would set my heart a-whirl,
I like brunettes, I'll take a girl!
I think I'll fall in love today.
Copyright 1953 by M. Witmark & Sons.

SWEET MAMA TREE TOP TALL

(Columbia Record by The Mariners)
JERRY MEACHAM

Oh sweet mama, tree top tall,
Won't you kindly turn your damper
down?
I can smell those hoke cakes a-burnin'
honey
They done burned plum brown.
Since ham went up to a dollar a pound
I eat so many rabbits I just hop all
around
Oh sweet mama, tree top tall,
Won't you kindly turn your damper
down?
Copyright 1953 by Hollis Music Inc.

In 10 Minutes of FUN
a day I changed my-
self from this Blood-
less, Pitiful SKINNY



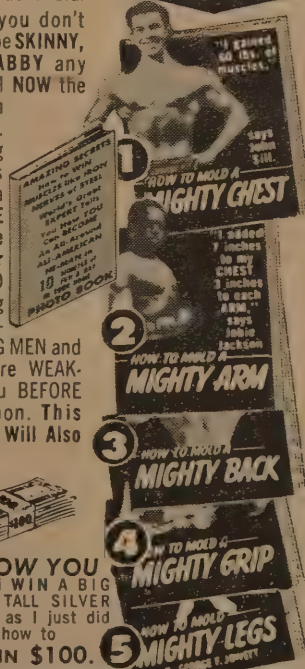
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to each ARM and the rest
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THE MUSIC STAFF

Greetings Gang:

We're really brimming over with some great features this month, along with the big news that thousands of you have been waiting for. Yes, the contest—the big Eddie Fisher Contest—is now history, and the winners are announced in this issue. We wish to thank you all for sending in your entries. It was really thrilling to read the thousands of letters that came in. Eddie's thank-you note, along with the names of all the winners, appears on this page of this month's HIT PARADER.

A while back we started something that we thought you would go for in a big way. This was our "High School Hi-lights" feature; and we were certainly right in our thinking. We have received hundreds of letters, asking us to put certain high schools in the column, and we are doing our best to write to all of the requested high schools. It's going to be quite a job—so hang on with us awhile and be patient. This month we buzz out to the sunny West Coast for a look-see at Tulare Union High School in Tulare, California. Lots of interesting doings at this school and many others throughout the forty-eight. Keep watching for your own school in "High School Hi-lights."

A young man from across the sea has been making some of the prettiest music heard hereabouts in a good long time. He first made the headlines when his London recording of the "Theme From Limelight" broke a few months back. Since that time Frank Chacksfield has come up with one big tune after another, and now his "Golden Violins" is moving up towards the top. We are mighty proud to introduce you all to Frank in a fine feature giving you the inside story on this fabulous English music-maker.

We've been quite busy digging up interesting stories on the people who make the news in the music world. Do you know what Johnnie Ray's secret hobby is? You will be mighty surprised when you read about it. Do you ever think about how the stars got started? One of the most fascinating stories concerns Nat "King" Cole. You can read all about it in "My Closest Shave." We also have included the story of the fabulous "M" gals in show business, Ethel Merman and Mary Martin, and their terrific job on the Ford TV show. Those gals are show business from the word "go."

Before we close up, just a reminder to vote for your favorite D.J. in our new contest. The winners will receive U.S. Savings Bonds, and it would be swell if your vote won one for your favorite platter spinner. Read all about it in this big feature-packed issue.

Till the next time, then, the staff says, "So long and happy reading."

EDDIE FISHER CONTEST WINNERS

1st PRIZE

Linda Sughar
3002 Spaulding Ave.
Baltimore 15, Md.

2nd - 5th PRIZES

Arlene Libby
Route 4, Box 189
Ocala, Florida

Peggy McGovern
692 Cauldwell
New York, N. Y.

Carol Kussow
Rural Route 1
West DePere, Wisc.

Mrs. Brown Howell
Route 2, Box 80
Elkins, W. Va.

(tied with)

Caroline Ganzert
3706 Moss Side
Richmond, Virginia

6th - 15th Prizes

Phyllis Kamberg
48 Palm St.
Hartford, Conn.

Rita Mae Curci
2206 Harrisburg N.E. 22
Canton 5, Ohio

Marilyn Stern
29 Attorney St.
New York, N. Y.

Pat Major
3539 Terry
Detroit, Mich.

Carol Marren
1525 N. Frazier St.
Philadelphia 31, Pa.

Madeline Bencivengo
409 Newkirk Ave.
Trenton 9, N. J.

Shirley Naquin
67 Revery Rd.
Metairie 20, La.

Carmen Rodriguez
3281 Broadway
New York, N. Y.

Mary Lorraine Gilchrist
Corinne, Saskatchewan
Canada

Marilyn Macree
4151 Iowa St.
San Diego 4, Calif.

16th - 40th Prizes

Angela Bieller
2810 Grantley Road
Baltimore 15, Md.

Marlene Mertens
R.D. 1, Saxonburg Blvd.
Pittsburgh 15, Pa.

Judy Rosenberg
7813 Brentwood Rd.
Philadelphia 31, Pa.

Cpl. C. R. Mayes
1139315 USMC
Headquarters Battery
1st Bn., 12th Marines
3rd Marine Div. FMF
%FPO
San Francisco, Calif.

Pvt. Bobby Moore
U.S. 56193315
806 3rd A. U.
APO 59 % PM
San Francisco, Calif.

John Douglas Conger
Box 157
Nezperce, Idaho

Pvt. Carlos P. Cotto
467 Wood Ave.
Bridgeport, Conn.

Gayle Geller
70-21 173 St.
New York, N. Y.

Fred T. Wetherbee
509 W. Cheltenham Ave.
Philadelphia 26, Pa.

Alice Hassler
3936 N. Nottingham
Chicago 34, Illinois

Aileen Suomala
Sheldon Road
Fitchburg, Mass.

Ruthie Coffman
Swiftwater, Pa.

Barbara Perry
Boys, Md.

Linda Weinstein
755 Stone Ave.
Brooklyn 12, N. Y.

Martha Morazan
1140 Calhoun
New Orleans, La.

Kathleen Polasek
75 Chestnut St.
Binghamton, N. Y.

Paula Green
1827 E. 23 St.
Brooklyn 29, N. Y.

Sylvia Ann Jones
2338 Douglas St.
San Pablo, Calif.

Nancy Neff
Keokee, Va.

Frances Offricht
141 So. Allen
Albany, N. Y.

Angie Gallegos
Box 235
Chamita, New Mexico

Lloyd Hundley
R.D. No. 2
Moravia, N. Y.

Ruth Ayres
820 Jeffers Ave.
Marion, Indiana

Sally Parker
3420 Florida Ave.
New Orleans, La.

Loretta
20476 Marx
Detroit 3, Mich.

41st - 100th Prizes

Patricia Dessureau
21 Burns St.
Barre, Vermont

Barbara Baren
2219 So. 18th Ave.
Broadview, Ill.

Pat Pohl
6253 So. 36 Ave.
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Virginia Lee Ross
262 Pennsylvania Ave.
San Francisco 7, Calif.

WOMAN (Uh - Huh)

DICK GLEASON

A woman is something both evil and
good,

But too complicated to be understood,
An angel when lovin', a devil when
mad.

A woman can make you both happy
and sad.

Uh - huh uh - huh mm - mm mm - mm

Oh! woman, oh! woman, oh!

What can she be, whatever she is,
She's necessary.

Afraid of a cockroach,
She'll scream at a mouse,
But she'll tackle a husband as big as a
house,
She'll take him for better,
She'll take him for worse,
She'll bust his head open,
And then be his nurse.

She's bashful, deceitful, keen-sighted
and blind,

Simple and crafty and cruel and kind,
In the morning she will,
In the evening she won't
You're always a thinkin' she will,
But she won't.

Copyright 1953 by Studio Music Co.

IDLE GOSSIP

FLOYD HUDDLESTON JOSEPH MEYER

Friends may often come to you with
idle gossip.

Should they say our love is through,
That's idle gossip.

Let the rumors come and go,
We'll prove to ev'ryone,
We still carry on as though our
Love affair has just begun.

Now and then, let's stop and kiss
When we're out walking,
Someone's sure to notice this,
And they'll start talking.

In their idle gossip

They may say that I love you
And this time idle gossip will be true.

Copyright 1953 by Redd Evans Music Co.

JUST TO BE WITH YOU

WARREN SPENCER STEVE NELSON

I'd take a plane, fly to Spain,
Walk a mile in the rain
Just to be with you.

I'd take a trip to a star,
Any place near or far,
Just to be with you

I'd swim the sea to China
For a glimpse of your sweet charms
'Cause any place is heaven darlin',
When I'm in your arms

I'd be a fool, fight a duel,
Even go back to school

Just to be with you

I'll go to Rome, stay at home,
Darlin', I'll follow you

I'll set the date in the spring,
Go right out, buy the ring if you tell me
to,

'Cause darlin', my heart and I live and
die

Just to be with you.

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"Next to interpreting my own songs and those of other writers, I most enjoy writing songs, having penned over 135 tunes, many of which I feature in my stage appearances and on Columbia Records. I write when the urge to compose presents itself to me, and it usually happens at odd times. Usually, this songwriting theme comes in a sincere, emotional moment, and, once the inspiration wings in and sits upon my shoulder, I write feverishly and continually — not taking time to eat or sleep until the lyric and music are completed. Many times I feel that the first draft of the song satisfactorily weds my feelings as the poet and the passion of the songwriter.

"To show how I sometimes get my inspirations for a song, I have set forth a few of my favorites.

"In writing the song entitled 'Mountains In The Moonlight,' I once again chose nature as the subject and scribbled the melody line and lyric for the song as I rode all night on a bus toward my next engagement.

"The Little White Cloud That

Cried,' which is still my favorite, is simple in melody and lyric, and was actually inspired while walking alone and very lonely by the Columbia River near my home in Roseburg, Oregon. It was a dark night, and the sky was filled with black clouds. Suddenly, the dark clouds lifted for a brief moment, and a white cloud appeared in the sky. I stared up at it for as long as it stayed up there, and it made me feel as if it had appeared especially for me. I took out a pencil and paper and wrote the song exactly as you hear it today. There were no changes or cross-outs necessary. In fact, that song actually wrote itself because of how I felt inside that dark and lonely night. I walked along the beach that night singing the song, and it made me feel very good. I didn't think anyone would ever publish the song or even listen to it, yet it wasn't too many months afterwards that the same song sold over 2,500,000 copies when I recorded it for Columbia. The reason? There are many lonely persons in the world who wanted to share

my little white cloud with me.

"'Whiskey And Gin,' for no definite reason, was written in three minutes time in a bowling alley. This song actually became my first record hit and helped establish me as a songwriter.

"'Tell The Lady I Said Goodbye' was written for the many persons who have experienced the tale of this ballad. It has become a much requested song, which has naturally made me very happy.

"With tongue-in-cheek humor, I wrote 'She Didn't Say Nothin' At All,' about the girl who took the guy and didn't even say she was sorry.

"I always like to create as I am performing. Many times I will add a catch phrase to a song to punctuate a thought or to fit the lyric to my own style.

"To sum up, I have found that, when I have that inner basic feeling about a song that I am either writing or performing, then I know that I can project to my audiences this same basic emotion."



Here is a scene that is repeated everywhere Johnnie goes. These kids mob the "Prince of Walls" as he attempts to leave from a stage door



Johnnie poses next to a juke box while listening to his latest record

DON'T FORGET TO WRITE

JACK LAWRENCE C. DONIDA

Oh, how I hate to see you going with-
out me
I'll miss you so the moment you're out
of sight
I like to think that you'll be thinking
about me

Don't forget to write!

Bought you some books so you can
catch up on reading

Brought you my photograph to kiss
every night

Get lots of rest, for rest is what you've
been needing

Don't forget to write!

Please write what you do, dear,

What and with who, dear,

Nat'ally I'll do the same

Be strange with a stranger,

Stay out of danger, worry is my middle
name!

Just say "I love you" there's no need
to be clever,

Words from the heart are never old,
never trite

And till the day when I can hold you
forever,

Don't forget to write!

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Copyright 1953 by Advanced Music Corp.

SECRET LOVE

(Columbia Record by Doris Day)

PAUL FRANCIS WEBSTER SAMMY FAIN

Once I had a secret love

That lived within the heart of me,

All too soon my secret love

Became impatient to be free,

So I told a friendly star,

The way that dreamers often do,

Just how wonderful you are,

And why I'm so in love with you.

Now I shout it from the highest hills,

Even told the golden daffodils;

At last my heart's an open door,

And my secret love's no secret anymore.

Copyright 1953 by Remick Music Corp.

**THE DEADWOOD STAGE
(Whip-Crack-Away)**

(Columbia Record by Doris Day)

PAUL FRANCIS WEBSTER SAMMY FAIN

Oh, the deadwood stage is a-rollin'
over the plains,

With the curtains flappin'

And the driver a-slappin' the reins,

Beautiful sky a wonderful day,

Whipcrack-a-way, whipcrack-a-way,
whipcrack-a-way!

Oh, the deadwood stage is a-headin'
on over the hills,

Where the injun arrows are a-thicker
than porker-pine quills,

Dangerous land no time to delay,

Whipcrack-a-way, whipcrack-a-way,
whipcrack-a-way.

We're headin' straight for town,

Loaded down with a fancy cargo,

Care of Wells and Fargo, Illinois.

Boy! oh, the deadwood stage is a-comin'
on over the crest,

Like a homin' pigeon that's a-hankerin'
after its nest,

Twenty three miles to cover today,

So, whipcrack-a-way, whipcrack-a-
way, whipcrack-a-way.

Copyright 1953 by Remick Music Corp.

THE LONESOME SONG

NORMAN GIMBEL TOM SCOTT

Once, my love, I was wild,

Like the weeds that grow

Left my home, cast my lot with the
winds that blow

Then I roamed, lost in search of a
dream

And I started to sing the lonesome song

Lonesome song in the winds whining
wail

'Neath a sky cold and pale

On my own all alone

Then I learned, without love

Life's a lonesome song,

Then I learned, without love, life's a
lonesome song.

Copyright 1953 by Meridian Music Corp.

**BLOWING WILD
(The Ballad Of Black Gold)**

(Columbia Record by Frankie Laine)

PAUL FRANCIS WEBSTER DIMITRI TIOMKIN

Mariana mine, set me free,

Free from black gold,

Our love never can be.

Once we lived in a shack,

Drilled for oil, precious black gold.

And this girl loved me back,

Loved me more, more than black gold.

I was caught in her web,

Just like the spider captures the fly,

And I knew, what is more,

I must leave, leave her or die!

Mariana mine, set me free!

Free from black gold, blowin' wild!

blowin' wild!

Copyright 1953 by M. Witmark & Sons.

YOU'RE THOUGHTLESS

BOUDLEAUX BRYANT FELICE BRYANT

You're thoughtless and, needless to say,

You're careless as you can be

You're thoughtless whenever you're
with me

You always go out of your way

To show me that you don't care

You're thoughtless and it's getting
hard to bear

If you thought more of how to hold me

And less of how to scold me,

How happy we could be

But what's the use to day-dream,

'Cause even in a day-dream, you're
mean to me

You'll always be just thoughtless

But you'll see the day when you'll
love somebody

Who is careless and heartless

And thoughtless just like you.

Copyright 1953 by Acuff-Rose Publications.

YOU'RE THE RIGHT ONE

(Columbia Record by Paul Weston)

JACK BROOKS HARRY WARREN

You're the right one, yes, the right
one.

I have never been so sure of anyone be-
fore.

You're the first time and the last time.

You're the one time there'll be no more.

You're the star that always seemed so
far

But, darling, here you are

For all the world to see.

So, if you love me say you love me

For I know that you're the right one for
me.

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NAT COLE'S CLOSEST SHAVE!



Here's Nat with the bearded composer of "Nature Boy," Eden Ahbez, as the hit record was being waxed in 1951 at the Capitol recording studios



Nat at the piano in a scene from the movie, "Small Town Girl"



Perry Como and his friend "King" Cole chat behind a television set



The Original King Cole Trio, which played the night club circuit, had Wesley Prince strumming bass, Nat at the eighty-eights and Oscar Moore on guitar

"Like any other singer who makes the top, I've had a lot of tough luck," says Nat Cole. "I've broken my leg playing baseball, I've been in and out of the hospitals with bleeding ulcers, and I've narrowly missed getting into half-a-dozen auto accidents.

"But my own personal close shave had nothing to do with a physical injury; it happened in a Los Angeles night club the night we opened, way back in 1938."

As Nat recalled that historic date in his life, he shuddered. "Boy, I felt like a mouse in a cat's playpen. I was scared. The Swanee Inn, where we played that night, was the first big club date the boys and I had as a trio. You will recall that I had Oscar Moore on the guitar and Wesley Prince on the bass with me at that time. Man, I could hear their knees knocking behind me when I led off with the downbeat for the first number.

"You see, up until that evening, the three of us were just another combo. We'd made every beer joint from San Diego to Bakersfield. And you're right; most of the time all we got was a couple bottles of beer for our trouble. It was really tough then.

"But this was different. The Swanee Inn paid you in dollar bills instead of sore fingers. It was our big chance to break into the club circuit. There were a lot of important people sitting around the tables — Hollywood stars, big men in the music business — we just had to make good.

"Well, somehow my nerve held out, and everything went along okay — until the middle of our last set, that is. Then out of an 'orange colored sky' fate dropped a bombshell.

"Some guy at a front table started hollering that he wanted me to sing a tune called 'Sweet Lorraine.' I didn't pay much attention to him, figuring he was just another guy with one too many under his belt. But he kept it up, so I had to do something about it. Believe me, it was a tight situation. I'd never sung a note in my life by myself . . . except perhaps in the shower — and then the neighbors weren't too happy about it. I had to act and act quickly. So I just stood right up, telling the fella, 'This is an instrumental group; none of us sing solos.'"

Nat had said the words in his usual soft-spoken way, but the customer wasn't satisfied. He stormed out, only to return with the manager.

"Boy," said Nat, "I thought it was curtains when this joker comes back with the manager. Wesley Prince, the bass player, started to pack up his instrument and pick up his two weeks notice. I knew I'd lose my job if I didn't sing pretty quick. So sing I did. After I had finished the number, there was dead silence for a moment. Then the fella who'd caused all the trouble stood up at his table and started to applaud as hard as he could. The other patrons followed suit. By the time the evening was over I had sung fifteen encores. The owner of the Swanee signed us to a big contract on the spot. From that day on we made my voice a regular part of the act."

MY WORLD IS YOU

DON REID ARTHUR ALTMAN

The stars could fall down,
The moon could fall down,
The sun could turn an icy blue,
But that wouldn't be the end of the world

As long as I have you.

The flowers could die, the oceans run dry,

The mountains disappear from view,
But that wouldn't be the end of the world,

As long as I have you.

Your smile could take the place of the sun,

Your eyes the stars above;

I wouldn't need the stars or the sun,

If I just have your love.

So tell me sweetheart.

That we'll never part,

For that would break my heart in two,

For me that would be the end of the world

Because my world is you.

Copyright 1953 by Al Gallico Music Co.

YOU'RE ON TRIAL

KAY TWOMEY FRED WISE BEN WEISMAN

I'm the jury and you're on trial,

My heart the victim stolen by your smile.

The world's my witness that the kisses that you gave

Meant nothing to you but they made my heart your slave.

Though you're guilty, though you're untrue,

I just can't help it, I still love you.

Now you're on trial and here's my verdict

I won't set you free, I sentence you to life with me.

Copyright 1953 by Alamo Music, Inc.

I GUESS IT WAS YOU ALL THE TIME

JOHNNY MERCER HOAGY CARMICHAEL

I guess it was you all the time,

That's why I was blue all the time

And no matter how many

I held in my arms,

The fires they started were only false alarms.

It must have been you all along,

Though I never knew all along,

But my heart knew, God bless it,

So, I might as well confess it,

I guess it was you all the time.

Copyright 1953 by Famous Music Corp.

VICKI

KEN DARBY MAX SHOWALTER

Vicki, I saw you last night in the gloom,

Your shadow was there on the stair

Vicki, I heard you tonight in my room

Your whisper still hangs in the air

Midnight and firelight are weaving their charms,

It's almost as tho' you were here in my arms,

You seem so near me, I reach for your hand,

Oh, Vicki, there's only the fire

And shadows and smoke and my desire.

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Noted Beauty Authority Advises

"Don't Fool With Pimples"

by

MARCELLA HOLMES

(Former Beauty Editor of "Glamour" Magazine)



"As a beauty editor many people have asked me, 'what should I do for pimples?' I always say, don't try just anything on them! Acne-type pimples are a serious condition that if neglected can permanently mar your looks. So use a medication specifically developed for pimples, and not multi-purpose skin creams or ointments that are claimed to be 'also good for pimples.'

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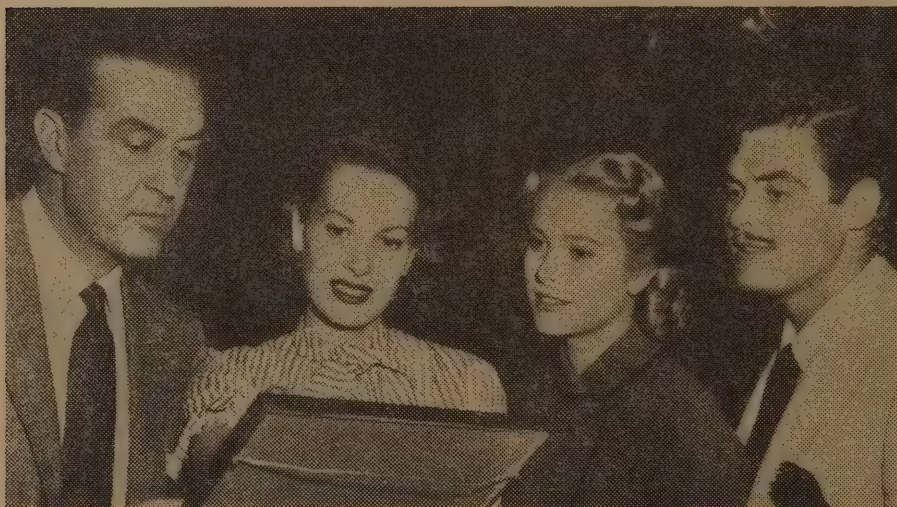
PICTURE



Our roving camera gives us close-up of Mr. and Mrs. Jeff Hunter



Master of Ceremonies Larry Finley introduces Jeff Donnell and Aldo Ray to the audience at the big Hollywood opening of Warner Brothers' "Island In The Sky"



Looking at picture which plays part in his latest hit, "Dial 'M' For Murder," Ray Milland shows Maureen O'Hara, Grace Kelly and John FitzSimmons the evidence



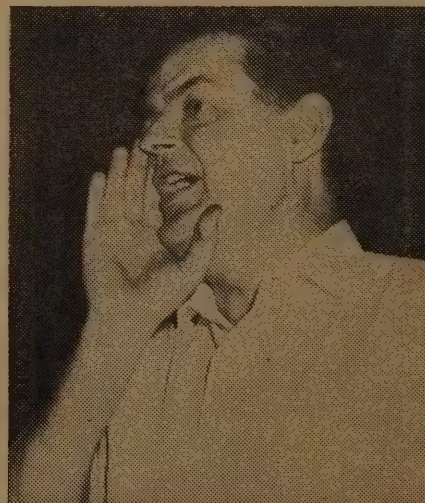
Film favorite John Wayne gets together with Mr. and Mrs. Lloyd Nolan



WNEW's Jazzbo Collins does a double take at his "Purple Grotto"

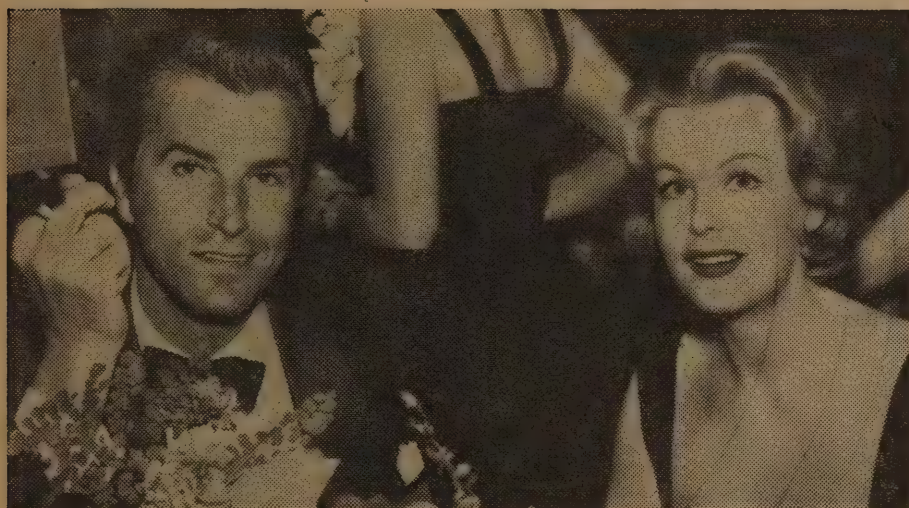


On the town are top Hollywood names, Wanda Hendrix and Byron Palmer



"More bass," shouts noted RCA Victor arranger-conductor Hugo Winterhalter

PARADE



The two stars of Warner Brothers' forthcoming picture, "The Diamond Green," celebrate at a night spot. Fernando Lamas and Arlene Dahl make a charming couple



Mel Blanc, the "man of a million voices," goes thru some amusing antics



In a reflective mood, Capitol star Bob Manning thinks over his latest record



At the Hollywood opening of "Island In The Sky" our camera catches cinema stars Chill Wills, Maureen O'Hara, Gloria Gordon, Charles FitzSimmons and Will Rogers Jr.



Enjoying themselves no end are Jane Wyman and her escort Freddie Karger



Tony Martin warms up on the set of new flicker, "Here Come The Girls"



Stopping off at KGFJ, Hollywood, Cal., Vicki Young greets the radio audience

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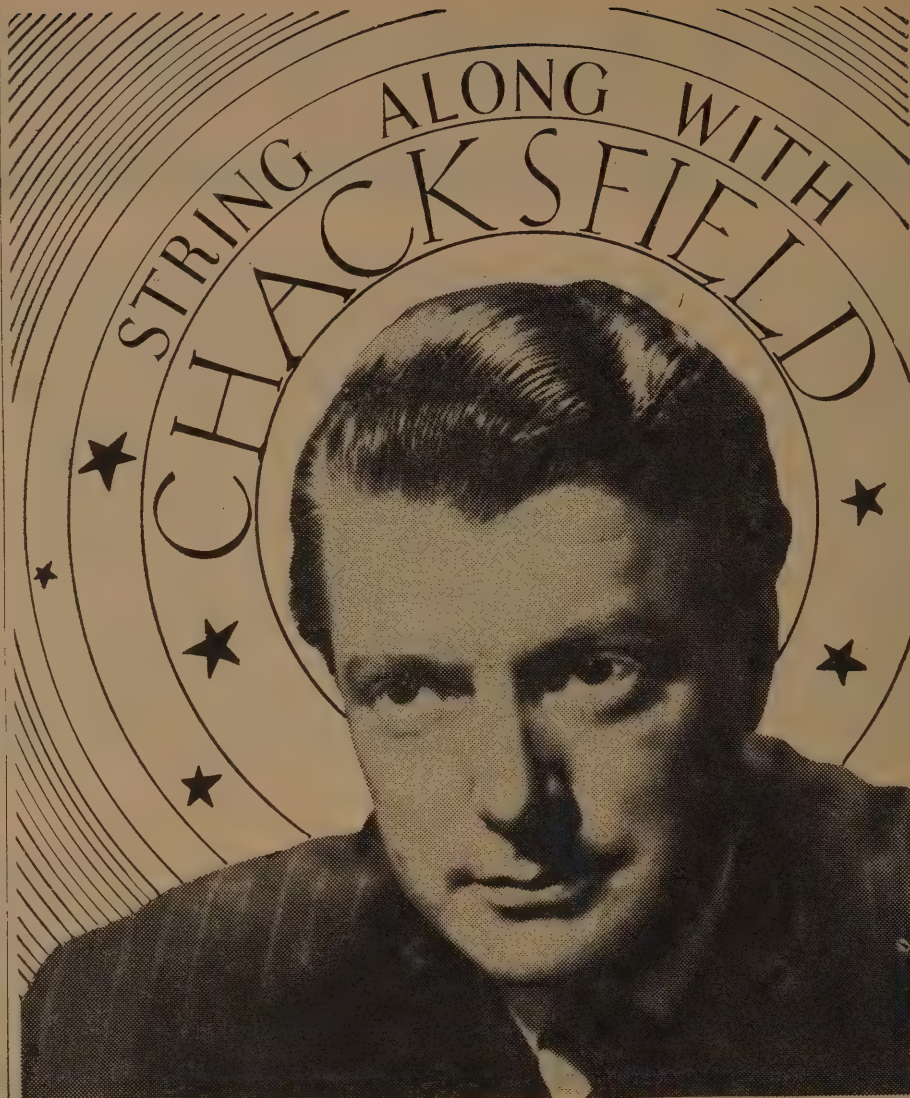
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One of the biggest names in the growing field of instrumental music is Frank Chacksfield. When we say "String Along With Chacksfield," we think that this is a good tip, because Frank is one of the few musicians among our British cousins whose fame has sailed headlong into American ears and hearts. He has scored with a big trio of lush instrumental hit records and owns the distinction of having three big sellers on trade paper charts at the same time.

But, despite the fact that the name of Frank Chacksfield is on the ears of every music-minded person in this country, few people know much about him.

The instrumentalist's early career closely resembled that of our own Hoagy Carmichael's. You see, both men were trained in school for the legal profession. However, Chacksfield actually did become an apprentice in a law office — or "clerk" as the British call it. And, like Hoagy, he felt that his real interests lay elsewhere than in the field of law. He became tired and disgusted with reading legal briefs, having always felt that he wanted to be a musician. And so, after a short term at "clerking," Frank achieved his real ambition by forming his own dance band. The organization did secure several local bookings; but, even before it could play its first date, the long arm of Fate reached out to put the crusher on Chacksfield. You see, the English King, George the Fifth, passed away, and by national decree,

all amusements and band dates were automatically cancelled.

It was not too long afterwards that Chacksfield's musical ambitions were again foiled — this time because of the war. Frank, along with the members of his band, enlisted in the Royal Army Service Corps. At the time, he felt this would certainly be the finish of his music. But fate again stepped in. She made it a little rough for Frank by way of an injury received in battle; but his big break came when he was still in the hospital, recovering from his wounds. In this Scottish hospital Frank Chacksfield made his first BBC broadcast, playing and singing popular favorites from the piano at his bedside.

Later, stationed in Southern England, he was appointed staff arranger for the A my talent review, "Stars In Battledress," which was the British equivalent of our own Irving Berlin's "This Is The Army." The show was such a smash hit under Chacksfield's direction that, once back in civilian life, he was appointed as arranger for the civilian version of "Stars In Battledress."

At present, while he isn't busy with recording dates for the London label, he serves as conductor for the British Broadcasting Company Orchestra. As we mentioned at the start, Frank Chacksfield has done so much for the field of instrumental music — in so short a time — that he has already won for himself a permanent place among the many big names that make up the music and record business today.

DON'T EVER CHANGE

BELINDA & BILL PUTNAM

Don't ever change your mind
 Don't ever try to find somebody new to
 love you
 Don't ever change don't ever tell a lie
 Don't ever make me cry
 Tears over you makin' me blue
 Don't ever change
 If you ever chang'd your mind
 I could see it in your face
 But I'd never be around
 If you want someone to take my place
 Don't ever say we're through
 Don't ever be untrue
 I hope you'll be honest with me
 Don't ever change.

Copyright 1953 by Studio Music Co.

SOMEONE
(Is Waiting)

HAMISH MENZIES MERLE JACOBS

Someone is waiting somewhere for me,
 I hope I find her, how lucky I will be.
 Someone is waiting, I hope she's lonely
 too,

I know when I find her,
 I'll find a heart that's true.
 I've known so many hearts,
 That warm to my caress,
 But they leave an empty feeling;
 That's my loneliness; but someone is
 waiting

Somewhere, patiently, I know I'll find
 her

Waiting there for me.

Copyright 1953 by Regent Music Corp.

HOT TAMALE

"BY" DUNHAM JODY EVANS JEFF DAVIS

One hot tamale I got one hot tamale
 If you got yourself a peso,
 All you got to do is say so
 And you'll never get a hotter hot tamale
 No enchillades I got no enchillades
 And I also ain't got chili,
 Who wants chili, don't be silly,
 When a peso buys a red hot hot tamale
 If you like 'em very hot
 (If you like 'em very hot)
 Hot tamales what I got
 (Hot tamales what I got)
 If you like 'em very cold
 (If you like 'em very cold)
 Brother, you are growing old.

One hot tamale I'll sell one hot tamale
 Then I'll buy El Rancho Grande
 And I'll always keep one handy
 For my senorita loves a hot tamale
 For my senorita loves a hot tamale

One hot tamale just buy one hot tamale
 You'll get stronger by the minute
 'Cause the vitamin is in it,
 So you better get yourself a hot tamale,
 So you better get yourself a hot tamale.

One hot tamale I got one hot tamale
 You may think I'm pretty clever,
 If I say you'll live forever,
 If you settle down with one red hot
 tamale,
 If you settle down with one red hot
 tamale.

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SIGHS

JOHNNY MERCER NESTOR AMARAL
LAURINDO ALMEIDA

There are sighs, sighs, sighs
 That tell lies, lies, lies.
 Sighs that are sweet invitations,
 Sighs that were meant to tease,
 Sighs that from all indications
 Make beautiful memories if you're
 wise, wise, wise
 You'll just close your eyes
 Close them and wait for those whispers
 Ev'ryone longs to know they're the
 sighs
 That say I love you so
 That say I love you so.

Copyright 1953 by Walt Disney Music Co.

DON'T TAKE YOUR LOVE
FROM ME

(Columbia Record by Helen Ward)

HENRY NEMO

Tear a star from out the sky
 And the sky feels blue,
 Tear a petal from a rose
 And the rose weeps too.
 Take your heart away from mine
 And mine will surely break,
 My life is yours to make,
 So please keep the spark awake:
 Would you take the wings from birds
 So that they can't fly,
 Would you take the ocean's roar
 And leave just a sigh?
 All this your heart won't let you do,
 This is what I beg of you,
 Don't take your love from me.

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by FREDERICK'S**



#64 "SHEER DEAR"
Wonderfully sheer
Georgette* blouse.
Plunge neck. Looks
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Swiss Miss Skirt!
White, Pink or
Golden-Glow.
Sizes 32 to 38. **\$698**



#398 "SWISS MISS"
Wool multi-color
embroidery and huge
pockets spice a faille*
jumper. Detachable
suspenders. Green,
Black or Royal. **\$798**
Sizes 10 to 18.



#767 "TAKE IT EASY"
Glamour for work or play! Zippered
one-piece Cover-All is trimly tail-
ored with an elastic waist-cincher
belt for perfect fit. No-crush Rayon
GABARDINE. Plunging neckline;
push-up sleeves. Navy, Grey
or Regal Red. Sizes 10 to 18. **\$1398**



#485 "EXOTIC"
Glorious Mandarin-style blouse
is spiced with exotic black
Oriental braid. Choker neck and
long sleeves are trimmed with
jet buttons. Hidden zipper-front.
New, luxurious "Lotus Blossom"
crepe*. White Fire, Lime-Glow
or Berry Red.
Sizes 32 to 38. **\$698**



#642 "DEAR DIARY"
Stunning Glamour-Crepe* blouse
will have all eyes on you! Full
flowing sleeves have dainty
double-buttoned cuffs. Wide
stand-up collar, deep plunging
V-neck. Shirred and draped to
hug your curves. White, Black
or Gold-Glow.
Sizes 32 to 38. **\$498**



#589 "PARTY MOOD"
Exciting "Parisienne Crepe*" blouse is so sexy! Sweetheart
neckline and shirred bodice
gives you an illusion of bare-
ness... bring out pretty bosom
curves. Huge bell sleeves.
Perfect blouse for that special
date! White or Black. **\$788**
Sizes 32 to 38.

#357 "DINNER DATE"
Angel Crepe* sensation. Soft
flowing lines cling gently to
curves... drape to flatter your
figure. Scoop neck has surprise
drape for bust accent; skirt
ripples into fan of unpressed
pleats. It's the perfect dress
for a perfect date! Black,
Cupid Blue or Gold-Glow. **\$1298**
Sizes 10 to 20.

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MONEY BACK GUARANTEE

*Rayon and Acetate

UNDER THE BRIDGES OF PARIS

DORCAS COCHRAN J. RODOR
VINCENT SCOTTO

My darling why I sing this song is easy to explain.

It tells what happens all along
The bridges of the Seine.
The vagabonds go there at night
To sleep all their troubles away,
But when the moon is shining bright,
My heart wants to sing it this way.

How would you like to be
Down by the Seine with me?
Oh, what I'd give for a moment or two
Under the bridges of Paris with you.
Darling, I'd hold you tight,
Far from the eyes of night.
Under the bridges of Paris with you,
I'd make your dreams come true

Pour aller a Sures nes ou bien
'A Charenton.
Tout le long de la Seine on passe sous
les ponts.
Pendant le jour, suicant son cours,
Tout Paris en bateau de file,
L'coeur plein d'en train, ca va, ca vient,
Mais l'soir lorsque tout dort tranquille

Sous les ponts de Paris
Lors-que descend la nuit.
Tout's sort's de gueux se fauil'nt
en cachette
Et sont heu - reux d'trou - ver une
couchette
Hotel du Courant d'Air,
Ou l'on ne paye pas cher.
L'parfum et l'eau c'est pour rien mon
marquis,
Sous les ponts de Paris.

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to Hill & Range Songs, Inc.
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mission. All rights reserved.

LOVE YOU SO

BILL WALKER

Love you so, love you so, love you so
Why it is I don't know,
I don't know all I know is when I
look in your eyes
I realize I love you so.
I'm alone, all alone, so alone
Why must I sit and cry all alone
Crying for your arms, your kisses,
Your fingers' touch why must I love
you
Oh so much?

Copyright 1953 by Midway Music Co.

ME AND MY SHADOW

BILLY ROSE AL JOLSON DAVE DREYER

Me and my shadow strolling down the
avenue
Me and my shadow not a soul to tell
our troubles to
And when it's twelve o'clock
We climb the stair we never knock
For nobody's there
Just me and my shadow
All alone and feeling blue.

Copyright 1927 by Irving Berlin Inc.
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DISC JOCKEY

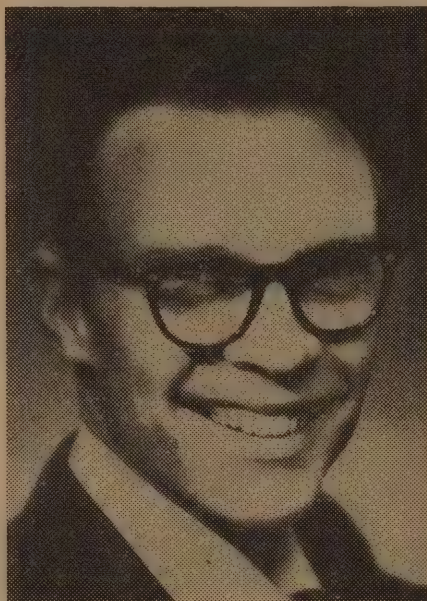
ALL-TIME FAVORITE SINGING STAR

"Don Howard talking from KSDO, San Diego, Calif. I would like to cast my vote for Frank Sinatra as the outstanding singer of all time. To anyone who has followed Frank's career with any interest at all, his versatility is unparalleled. For an entertainer who has suffered the pitfalls as has F.S. — and bounced back so admirably — a tremendous amount of credit is due. Granted, there have been times when the waxings of Mr. S. could have been of greater vocal quality. Even so, the spark never died. With the tide of public opinion seeming to go against an artist, the feeling of 'Oh what's the use' is pretty tough to squelch. But, after a dark lull in his forward strides, with the slicings of 'Azurte,' 'Walking In The Sunshine,' 'Birth Of The

"Hello all! This is Lloyd Nelson, your host on the '1400 Club' show, coming your way from Station WDAR, here in the 'Azalea City', Savannah, Georgia.

"Very often the question, 'Who is your all-time favorite singing star?,' is thrown at me while I'm chatting with listeners and meeting people daily in my line of work. Because I've been asked this same question by HIT PARADER magazine, I feel pretty proud in being able to give a nation-wide answer to the above question.

"My selection of an all-time singing star is one of a man who is still heard on a world-wide basis — both on the air and in jukeboxes. He's a guy who's been famous for his singing for over 25 years. His wheel of fortune



DON HOWARD

Blues' and his new Capitol biscuits, this boy from New Jersey is 'wheeling and dealing' again.

"In addition to his vocal prowess, Frank possesses an ability to capture an audience when appearing before them, in person or in front of a T.V. camera. This quality is lacking in a great deal of other recording artists. Yes, some of their records are real big sellers, but when it comes to producing the goods to a 'live audience,' some of them fall a little short. Not so with Sinatra.

"By the way, a word about yours truly. I do a five-hour stint, Monday thru Friday, called the 'Don Howard Show,' from 8:00 p.m. to 1:00 a.m., and a three-hour shot from 9:00 a.m. till noon on Sunday mornings. I also do singing and emceeing at a local club, the 'Blue Pacific,' on Sunday nights."



LLOYD NELSON

began turning way back in the 20's as a member of Paul Whiteman's 'Rhythm Boys.' One of his early great hits was 'I Found A Million-Dollar Baby,' which he recorded back in 1931. Others of his great hits were: 'Shine,' 'Please,' 'White Christmas' and many more too numerous to mention. Most of his music can be found on Brunswick, Columbia or Decca labels, respectively.

"As far as versatility is concerned, this fellow ranks Number One in my books. He's recorded almost every conceivable type of tune which may be classified as popular.

"Yes, this man, without any doubt, is my all-time favorite singing star; and I don't think there ever will be another singer as great as the 'Pride of Spokane,' the one and only Bing Crosby."

PLATTER PATTERN

FAVORITE SINGING STAR

"Easy Listening" and "Easy Does It" are the two programs that have won Easy Gwynn top honors as Indiana's undisputed favorite among disc jockeys. He spins them daily for the state's first and only fifty-thousand-watt radio station, WIBC, in Indianapolis.

Easy says, "My close-to-two-hundred letters a day, most of them for the afternoon show, 'Easy Does It,' usually dictate my programming. It's a good bet to play the recordings your listeners ask for, if you want to keep 'em listening. Of course, that's no secret; but I have found, in the many years I've been in the business, that the listeners make the hits — and they show excellent taste in selecting what's



EASY GWYNN

good and rejecting what's bad.

"The same goes for the public taste in artists. That has been proven by the way folks have taken to young Eddie Fisher. There's a lad with all the natural talent anyone could ask for, plus a sincere, straight-from-the-shoulder delivery.

"On the distaff side, you can say the same for Doris Day. I first made Miss Day's acquaintance, record-wise, when she was the featured vocalist with the Les Brown Orchestra. It was no surprise to me when she was snapped up immediately by Hollywood, after she went out on her own in 1947.

"There are a great many other fine artists I'd like to mention, but I think Fisher and Day are tops. And, as I said, the listeners recognize the best when they hear it. At least I certainly agree with my public when they pick these two."

D. J. TODAY

"Hyder the 'Music Provider' repeating from the 'Rhythm At Random' show, aired Monday through Friday, from 1:30 to 3:30 p.m. over WRJM in Newport, R. I.

"We have had some big names drop in for a chat and also some not-too-big names; but let me say that the industry currently is at its peak. The D.J. has finally come into his own and is looked upon as an important wheel in the musical machinery. However, here is one thing I would like to explain, if I may. A dee jay is essential to the record business, but he does not make a hit. He merely presents the tune for the satisfaction of the audience; then, if said people like the record, it's on its way to becoming a hit.



JOE HYDER

Too many d.j.'s are under the impression that only they 'make' the hits — but they don't. Never label yourself as a hit maker, boys; always remember it's our job to spin the waxings to meet with the approval of the audience.

"To my way of thinking, it's people like Como, Fisher, Doris Day, Kay Starr, Nat Cole etc., who produce the disk clicks. Team these names up with the newcomers; such as Julius LaRosa, Norm Brooks, Sunny Gale and Bob Manning, and you have the answer to why we, the dee jays, have the hits to play. And if I might give credit to the men in the background, don't, under any circumstances, overlook arrangements set forth by Winterhalter, Baxter and Faith.

"Now then; I've said it, and I'm glad."



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new
Bikini
ABDO-SLIM*

ABDO-SLIM

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Adjustable at both sides. See how easy it is to take yourself in up to six inches with Bikini air-cooled ABDO-SLIM. Isn't this just the waist and tummy reducer you have been looking for all these years? Bikini ABDO-SLIM is our exclusive designing achievement obtainable only from us.

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THE NIGHT HOLDS NO FEAR

(For The Lover)

ALAN E. BRANDT HARRY GREEN

The night holds no fear for the lover,
For one with a love of his own.
The night holds no fear for the lover,
So love me and be mine alone.
Hurry, hurry, darling, love me,
Come be my all
Hurry, hurry, darling, love me,
Soon the night will fall
Be mine, dear, and you will discover
That night is for dreams, not for tears
The night holds no fear for the lover,
Love me and we'll dream through the
years.

Copyright 1953 by Trinity Music, Inc.

YOU COULD BE MY LOVE

(Columbia Record by Lu Ann Simms)

LOVER PATTERSON

You could be my love,
If I could hold you in my arms again,
If you would only try harder, my dear,
You could be my love.
Life could be a dream,
If only I could see you in my dreams,
Oh, life would only be a little, little
scheme,
You could be my love.
You walked right in, you walked right
out
And you left me standing alone,
You held me closely,
And you could be my love.
Life could be a dream
If I could only see you in my dreams,
Oh, life would only be a little, little
scheme,
You could be my love.

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Sole selling agent, Regent Music Corp.

I SEE THE MOON

(Columbia Record by The Mariners)

MEREDITH WILLSON

I see the moon, the moon sees me,
Down thru the leaves of the old oak
tree
Please let the light that shines on me
Shine on the one I love.

Over the mountain, over the sea
Back where my heart is longing to be
Please let the light that shines on me
Shine on the one I love.

I hear the lark, the lark hears me,
Singing a song with a memory
Please let the lark that sings to me
Sing to the one I love.

Over the mountain, over the sea
Back where my heart is longing to be
Please let the lark that sings to me
Sing to the one I love.

I kiss the rose, the rose kisses me,
Fragrant as only a rose can be
Please take the kiss that comforts me
Back to the one I love.

Over the mountain, over the sea
Back where my heart is longing to be
Please take the kiss that comforts me
Back to the one I love.

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DISC JOCKEY

PROGRAMMING A D. J. SHOW

"This is Bill Elliott from WNOE down in New Orleans, Louisiana.

"Putting together a daily show like 'Bill's Bandstand' can pose a problem — but it's a challenge I enjoy meeting on my WNOE stanzas in the city of New Orleans. It's a problem because I must spin music which will appeal to the male audience after a ball game; to the housewives, who are still busy at their chores; and the teen-age group, who arrive home from school during the last half of my two-hour get-together.

"Each day I 'spotlight' a particular band and then decorate the orchestra with guest vocalists. Sometimes I brighten the 'Bandstand' with voice tracks made by the artists for me. I



BILL ELLIOTT

try to play a good proportion of current favorites and fine old favorites with a nostalgic quality.

"Let me stand up right here in the heart of Dixie and say that, although I love a good session of two-beat rhythm with a New Orleans jazz band kicking up a solid Southern storm, the good old ballads are here to stay.

"The day of breaking phonograph records over a mike and making caustic comments about their quality seems to be over. Today's audiences are pretty discriminating about their musical preferences, and they'll wonder why you included a 'bad' tune on your show if you really thought it lacked quality."

Stan Barron, 32-year-old Director of Sports at WKBW in Buffalo, New York, is beginning to wonder whether he made a mistake in specializing in sportscasting during his 7½ years in radio and TV. He was given the additional program, "The Clockwatcher," soon after arriving in Buffalo early in 1953. You see, the program, 7:30 to 9:00 a.m. daily, is done from the front lawn of Radio Center, the home of WKBW, on Main Street.

In programming music for the show, Stan feels that morning listeners don't want to hear the slow, complicated arrangements of romantic tunes, so the "Clockwatcher" show features, almost without fail, the peppy tunes with good wake-up rhythm and no messages contained in the lyrics. Says



STAN BARRON

Stan, "Folks are too tired to want anything but cheering up and waking up in the morning . . . they don't want to have to strain their tired minds to figure out what is meant by such-and-such a song.

"Fortunately, most of the good artists record tunes of both types — the slow kind and the peppy, rhythmic numbers. So, most all the recording artists manage to have their latest issues played on the morning show. Requests are honored and welcomed, as long as the requested tunes stay within the category listed above.

"To prove the importance of music on the show, many listeners write in regularly to point out in what kind of mood the music on any given day put them. When the smooth, lively tunes are played, spirits rise accordingly; and when the slower rhythms are used, the mail seems to drop off slightly."

PLATTER PATTERN

PROGRAMMING A D. J. SHOW

"Hi! This is Phil Brooks at WKPA, New Kensington, Pa., offering the following 'babble from Brooks.'"

"I prefer to program my shows with as much variety in music as possible. Naturally the current favorites are given the big play, but some of the tastier, non-offensive, jazz sides are given a spot, as well as a selection of the old standbys. In this manner, I feel that I appeal to a greater cross-section of listeners."

"I like to be frank in opinionizing the attributes or faults of a record. This, sometimes, leads to indignant phone calls and letters, but my listening audience continues to build, and I am held in higher esteem for telling the truth, instead of introducing every

Here's Roy Howard out at KIOA in Des Moines, Iowa.

"I started in this fantastic business in the fall of 1944 in the usual fashion — working the little stations — and gradually moved until I came to KIOA in 1948. I now do various record shows, along with the usual extra-curricular stuff, a couple of newscasts daily, etc."

"The big disc show is called 'The Rumpus Room' and is heard nightly from 10:30 'til midnight. On this show I honor requests of the listeners and, to add variety to the thing, toss in a bit of my own personal likes. In this, as I endeavour to do in all my shows, I try to build a well-rounded program — to avoid becoming repetitious in the types and styles of music that I play."



PHIL BROOKS



ROY HOWARD

recording with the 'a tremendous new release' type remark. I detest the hackneyed lyric, the trite melody. I am in favor of a big 'back to the beautiful music' campaign."

"At present I do two shows daily: the 'Club 1150,' each afternoon, and 'Random House,' in the evening. Although I do not lean too heavily on gimmicks, I do recall happily that, on a recently composed series of remotes from a dining spot, I asked the listeners in their autos to sound the horn when passing by. The results were most gratifying, so we formed a 'Horn Honkers International,' complete with signals, headquarters and membership cards. Best of all, we found a sponsor. All went well for several weeks, and then the roof caved in when the Chiefs-of-Police of two cities handed me the ultimatum: 'Disturbing the peace. Desist or else!' We desisted."

That is, if I should start with an instrumental (up-tempo'd) — I would follow it with a vocal (ballad) — then perhaps another vocal, changing the tempo again, and perhaps from a female vocalist to a male singer — then back to the instrumental again, etc."

"The idea, in the main, is to have an ever-changing sound in respect to tempo, type and artist (vocalist, small instrumental group, band, etc.). I find things are less apt to bog down that way. The selections, as indicated earlier, include the top ten tunes in town, sandwiched between the old standards. I try to steer clear of the novelty type of stuff, unless it happens to be on the top thirty list."

"Apparently the show pleases the listeners, judging from the telephone calls I receive, the mail and the crowds of adults and youngsters alike who drop down to visit me each evening."

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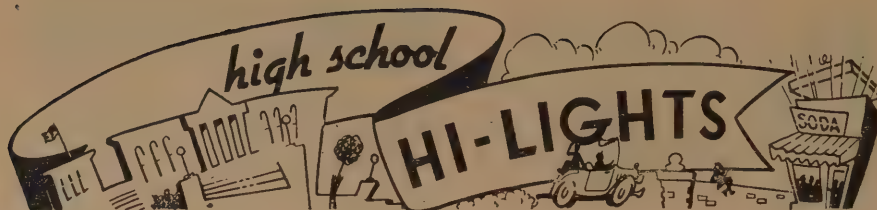
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— By Irneese Jones

Ever since Tulare Union High School was established in 1872, there have been a number of traditions. One of the oldest of these is "Color Day," which is always the Friday of the first league football game. On this day all the students and faculty members wear the school colors, Cardinal and Gold. To help brighten the campus, the football team members wear their colorful football jerseys on this annual event.

There is also a certain Thursday in the Spring of the year when you will not see one girl talking to a boy. If

quested to treat the boys exactly as they want the boys to treat them all year. To climax "Backward Day" there is always a dance to which the girls invite the boys. It is the custom to pick the boy up at his house, take him to dinner and then go to the dance. This is one of the most enjoyable traditions of all.

Besides the "Backward Dance" there are a few other traditional dances. One of them is the "Football Dance," where all the football players are honored. The Football Queen, who is picked by the players, is also crowned at this dance. The other dances are the "Christmas Dance," which is the second-to-the-largest dance of the year, and the Junior-Senior Prom, which is the biggest dance of the year. This dance is formal and is given by the Junior Class for the graduating Seniors.

One of the most popular fads around the campus this year is to associate anything with "Dragnet." This is one of the most popular records around school, and a number of plays and skits have been acted out to fit the radio and television program. Our band, which is one of the most highly-rated high school bands in the state of California, started off our football season with their version of "Dragnet."

A few more popular songs this year have been "Crying In The Chapel" and "P.S. I Love You." Most of the students prefer listening to the music of Julius LaRosa, Perry Como and Doris Day.

"Senior Dress-Up Day" is one of the high points of the year for the Seniors. On this wonderful day all the Seniors dress in their Sunday best.

One of the most popular Seniors around the campus is Gary Sampson, who is the Associated Student Body President. Not only is Gary active in student affairs, but he is also very active in sports, basketball and baseball being his favorites.



GARY SAMPSON

she is caught talking to a boy by a member of the Girl's League Council, she will be fined five cents. This is the day before "Backward Day," which is always on a Friday. "Backward Day" is the day the girls carry the boys' books, walk them to class and open doors for them. The girls are re-



Administration Building of Tulare Union High School

THERE'S DANGER IN YOUR EYES, CHERIE!

HARRY RICHMAN JACK MESKILL
PETE WENDLING

There's danger in your eyes cherie
But I don't care I'd give up paradise
cherie

Your love to share
Your kisses taste like wine
And when your lips meet mine
I know that any sin with you would
be divine

There's danger in your charms cherie
But oh the bliss to linger
In your arms cherie and kiss and kiss
Just tell me when and where
We'll have our love affair
There's danger in your eyes for me
cherie

But I don't care.

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PHONOGRAPH RECORD

HOWARD BARNES DON ROBERTSON

Take this phonograph record
Of a love song from my heart.
Let this phonograph record
Speak for me while we're apart.
Play it over and over
And though I'm far away,
"How I love you, I love you"
Is what you'll hear it say.
While the record is turning
It will beg you to be true,
And keep your love for me burning
Till I'm back here kissing you.
Darling, listen and listen ev'ry day
that we're apart,
And this phonograph record will keep
me in your heart.

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SIX BUZZARD FEATHERS AND A MOCKIN' BIRD'S TAIL

DON LARGE PINKY VIDACOVICH
RAY MacNAMARA

I know you don't b'lieve,
But de swamp know she's so
If you try her gris-gris,
You come back for mo'.

Six buzzard feathers and a mockin'
bird's tail
Brewed wit' de claws from a one legged
quail.
Cotched when de full moon commences
to pale.
Madame Zuzu's hoo-doo's de bes' kin'
fo' sale.
Gris-gris for sale, gris-gris for sale
Madame Zuzu's hoo-doo's de bes' kin'
fo' sale.

Her man love her once,
But he come by a spell
His soul to de devil
Her man he done sell

Her man now is gone
From dat cabin of pine
In swamp he is sleeping
Gris-gris, she work fine.

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WHEN YOU LOVE SOMEONE

JAY LIVINGSTON RAY EVANS

When you love someone as I love him
You don't stop to wonder, "why love
him?"

At times he'll adore you,
And then he'll ignore you.

Still you know you'll never let him
go!

Don't care what he does, I'm all for
him!

When I'm all alone I call for him!

And though at times there's sorrow,
Tomorrow is new, when you love some-
one the way I do!

Copyright 1953 by Paramount Music Corp.

MANY TIMES

(Columbia Record by Percy Faith)

JESSIE BARNES FELIX STAHL

Many times, many times,

I have wanted your kiss.

Many times, I have dreamed

We'd be kissing like this.

My heart has been filled with the
thought of holding you.

I've dreamed it so often

At last it's come true.

With a smile, with a sigh,

With a star up above;

Here we are, you and I,

The beginning of love.

While searching for heaven,

I found it just then.

Take me there many times again.

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AN ORCHID FOR THE LADY

(Columbia Record by Johnnie Ray)

NED WEAVER MILTON AGER

Wine and candlelight

And an orchid for the lady,

Atmosphere just right

For his lovely lady fair.

Such a rare perfume

From that orchid for the lady,

Such a lonely room with no lovely lady
there.

Hour by hour his eager hopes kept
fading,

So did the flow'r but what did the lady
care!

Have you sat alone with an orchid for
the lady

When your heart has known

It was one she'd never wear?

When your heart has known

The lady didn't care!

Copyright 1953 by Advanced Music Corp.

I'VE BEEN WAITING A LIFETIME

AL ALBERTS CHAMACO DOMINGUEZ

I've been waiting a lifetime

To be loved, to be kissed,

I've been waiting a lifetime

For a moment like this.

All my dreams were about you,

Dreams they said were in vein,

But my heart knew without you lone-
liness would remain.

Think of the moment I met you,

Your smile filled my soul with alarm,

I knew from the moment I met you,

Your place was here in my arms.

Yes, I've waited a lifetime for a dream
to come true,

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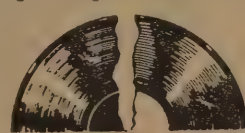
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| 6. C'est Si Bon | 15. Dragnet |
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MANY THANKS

By EDDIE FISHER

Hi There:

When Norm Silver of HIT PARADER told me about his idea for a "Why I Like Eddie Fisher" contest, I warned him right away that it might not work out.

I told him he could expect four letters for sure — from my four sisters.

But beyond that, I said he'd probably be able to read the contest mail over the breakfast coffee-and-cake — or over a couple of cokes on the 4 o'clock break.

But then, a few months later, Norm phoned to tell me that the magazine had gotten more mail on the contest than on any in its history. He said something about two mailmen suffering sprained backs lugging in all the mail pouches — but, of course, that part I didn't believe.

So, like the editors of HIT PARADER, I'm overwhelmed — but mighty happy!

Something that makes me even happier is that the distinguished judges — my Mom, my secretary Arlene and Hugo Winterhalter — let me peek over their shoulders at some of the entries. I was amazed!

Some girls wrote poems and limricks. Others created original combinations of record titles. Some unfortunately eliminated themselves by writing many more than 100 words — several wrote closer to 1000.

Frankly, I wish every entry could have been a prize-winner. But then I guess HIT PARADER would have had to omit song lyrics — or not have space to print the winners' names.

So, let me just say congratulations to the winners — and to the losers, too — for the wonderful, wonderful things they wrote.

I'm looking forward to meeting Linda Sugar in New York soon. And I want everyone to know that reading the entries in the "Why I Like Eddie Fisher" contest reminded me over and over again that I've got a million reasons "Why I Like Eddie Fisher Fans."

Thanks a million.

Best,

Eddie Fisher



I FEEL SO MMMM

BERNIE WAYNE HY GILBERT

I feel so mmmm, so very mmmm
You're in my arms and I'm weak, dear,
so

If I don't speak, dear, I'll mmmm.
There are no words that can reveal
The happiness I feel right now.
When you're so close I can't deny
My temperature runs high,
I'll melt right here,

'Cause when you're near I feel so
mmmm,

So very mmmm, and with your lips so
appealing

Each kiss sends me reeling, it's mmmm.
At last I know the glow of ecstasy

And, darling, now I'm waiting breath-
lessly

To hear you whisper you feel so mmmm
with me.

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DON'T SAY GOODBYE WHEN YOU GO

DON ROSELAND RAY CORMIER

Grieve me, deceive me
Take all I have and then leave me
But if you should leave me

Don't say goodbye when you go

Use me, abuse me

Smash all my dreams and refuse me

But if you refuse me

Don't say goodbye when you go

I won't shed a single tear

I won't refuse to smile

I'll pretend you're coming back

In a little while

So, take me and break me

Then when I'm helpless, forsake me

But if you forsake me, I never want to
know

Just don't say goodbye when you go.

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LIVE IT UP

BILL HALEY

Live it up, live it up
Live it up, live it up
Have yourself a ball.

Live it up, live it up
Live it up, live it up
Have yourself a ball.

Live it up, live it up
Live it up, live it up
No room for the blues at all.

Everybody live it up and have a good
time

If your feeling mighty low or feeling
real fine

Throw away the blues and smile awhile
No dark clouds on a pretty day, I said

If you want to live and love and
really shine

If you want to swing and sway in
rhythm and rhyme

Better live it up because you heard what
I said

Better live it up because you're a long
time dead

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DISC JOCKEY POPULARITY POLL

HIT PARADER is conducting a nation-wide poll to determine the most popular disc jockeys from coast to coast. All you have to do to support your favorite d.j. is fill in the coupon below with the names and cities of your first and second-choice favorites, along with the call letters of their stations. Sign your name and address at the bottom of the coupon and mail it to us before midnight January 14, 1954. Ten points will be awarded to your first choice and five points to your second choice. It's as simple as that.



We have divided all radio stations into two classes — those of 5,000 watts or more and those of less than 5,000 watts. First, second and third prizes of \$100.00, \$50.00 and \$25.00 U. S. Savings Bonds will be awarded the disc jockeys in each class who receive the greatest number of points. In case of ties, duplicate prizes will be awarded. Anyone can vote except employees of the publisher or members of their families.



Winners will be announced in the May issue of HIT PARADER, which will be on sale Friday, March 12, 1954.

Don't Delay! Enter Now!

Mail your entry to:

Disc Jockey Popularity Poll
Hit Parader Magazine
Derby, Conn.

1st. Choice:

Name

Station

City

State

2nd. Choice:

Name

Station

City

State

My Name:

Address

City

State

the BATHROOM

The house lights in the Famous Roosevelt Grill dimmed and for a while there was an amazing silence in the big room. Suddenly the stage spotlight whirled around and into it stepped a man who has been in the band business spotlight for almost 24 consecutive years. He raised his baton. The orchestra behind him played a theme song that is one of the oldest trade marks in the music world. The song itself was light and danceable, very rightly tagged the "sweetest music this side of heaven." A few minutes of smooth dancing passed by, and the lights went on again.

The crowd of people clamored for the man on the bandstand after the dance set, all waving programs and cards, yelling for his autograph. They loved him; he really played danceable music; his records were heard everywhere. All America loved to dance to his music.

Ever since they began their yearly engagements at the Hotel Roosevelt Grill in 1929 the Lombardo contingent has been consistently voted the best band in the land. Aided by his three brothers, Carmen, Lebert and Victor, Guy has ruled the roost of the band business for many years. Jazz and bebop enthusiasts may come and go but more people like to "just dance" than any group you can gather. This is the big reason that the Lombardo name has been on top in this music world for so long, and this is the reason his records are played more than those of any other bandleader by the disc jockeys. The King of Music looks like he's just indestructible. In fact, people vie for his autograph more today than ever.

Lombardo's popularity hasn't diminished at all over the years, simply because he still presents the public with the same easily acceptable diet of "melody and rhythm" for good dancing. We can easily see many more years of "the sweetest music this side of heaven" . . . for as long as we stay "this side of heaven" anyway!



Guy gives his three musical brothers some last-minute instructions before the Lombardo band begins their first set at the Roosevelt Hotel in New York City



Time out! Orchestra leader Guy Lombardo and close friend Freddy Martin enjoy a few laughs with two of the great Andrews Sisters, Maxine and LaVerne



HIT PARADER Publicity Director Bernie Perry makes award to Guy over Mutual



Guy autographs many programs on every date as fans clamor for signature



Guy cuts a birthday cake in celebration of his 24th year in music

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☐ I enclose \$3.49. Send it prepaid. (\$3.98 for waist sizes 37 and up.)

My Waist measure is

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HEY CUMPARI (Eh, Cumparil!)

Eh cumpari
Ci vo suonare
Chi si sona o friscoletto
O come se sona o friscoletto
(Whistle) o friscolett
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona o saxophona
E come si sona o saxophona
Tu-tu-tu-tu o saxophona
(Whistle) o friscoletto
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona o mandolino
O come se sona o mandolino
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophona
(Whistle) o friscoletto
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona o violino
E come si sono o viloino
A-zing a-zing o violine
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophone
(Whistle) o friscolett
Ti-pi-ti ti-pi-ti-ta!
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona la trumbetta
Ma come se sona la trumbetta
Pa-pa pa-pa la trumbetta
Zing a-zing o lioline
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophone
(Whistle) o friscolett
Tu-tu-tu-tu o saxophone

Eh cumpari
Ci vo suonare
Chi si sona la trombona
Ma come se sona la trombona
A-fum a-fum la trombona
Pa-pa pa-pa la trumbetta
A-zing a-zing o violine
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophone
(Whistle) o friscolett
Ti-pi-ti ti-pi-ti-ta!

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SWEET SUE—JUST YOU

(Columbia Record by Sammy Kaye)
WILL J. HARRIS VICTOR YOUNG
Ev'ry star above knows the one I love
Sweet Sue, just you
And the moon up high knows the
reason why
Sweet Sue it's you
No one else it seems ever shares my
dreams

And without you, dear,
I don't know what I'd do,
In this heart of mine
You live all the time
Sweet Sue, just you.

Copyright 1928 by Shapiro, Bernstein & Co. Inc.

LAUGHING ON THE OUTSIDE (Crying On The Inside)

BEN RALEIGH BERNIE WAYNE
The crowd sees me out dancing,
Carefree and romancing
Happy with my someone new
I'm laughing on the outside
Crying on the inside
'Cause I'm still in love with you
They see me night and day time,
Having such a gay time;
They don't know what I go through!
I'm laughing on the outside,
Crying on the inside
'Cause I'm still in love with you
No one knows it's just a pose,
Pretending I'm glad we're apart.
And when I cry my eyes are dry
The tears are in my heart
My darling, can't we make up?
Ever since our break up,
Make believe is all I do.
I'm laughing on the outside,
Crying on the inside,
'Cause I'm still in love with you.
Copyright 1946 by Broadcast Music Inc.

IN THE MISSION OF ST. AUGUSTINE

(Columbia Record by Sammy Kaye)
JACK CHIARELLI
In the mission of Saint Augustine, we
said farewell,
And we made a vow to meet again, as
teardrops fell,
But now I wait alone, while the candles
burn.
My darling, where are you, won't you
please return?
In the mission of Saint Augustine, I'll
wait for you,
And the vesper bells will chime, their
song,
Just for us two,
I'll kneel and say a pray'r, for that
moment when,
In the mission of Saint Augustine, we'll
meet again.
Copyright 1953 by Republic Music Corp.

WHEN MY DREAM BOAT COMES HOME

CLIFF FRIEND DAVE FRANKLIN
Dreams call to me over a rose tinted
sea.
I wait on the shore for the one I adore.

When my dream boat comes home,
Then my dreams no more will roam.
I will meet you and greet you,
Hold you closely "my own."
Moonlit waters will sing
Of the tender love you bring.
We'll be sweethearts forever,
When my dream boat comes home.
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MY BABY SAID SHE'S MINE

BEN LIGHT TOM ADAIR
Happy I'll say I'm happy
Because my baby said she's mine
Thrilling her kiss is thrilling
It tingles up and down my spine
Troubles I've got troubles
My world's a great big valentine
I feel like Santa Claus a happy fellow
Cause my baby said she's mine.
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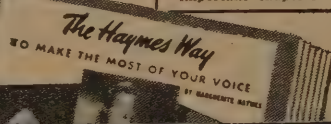
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I'm yearning, for your love I am yearning,

For that thrill I am yearning,

When your heart was all mine.

Yearning for those moments so tender,

When your lips would surrender,

With each kiss so sublime.

You gave me your true love,

Which I spurned with a laughing sigh,

I was a fool, dear, to let love pass me by.

I'm yearning, for your love I am yearning,

Say that flame is still burning,

Take me back in your heart.

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FAREWELL—SO LONG—GOODBYE

BILL HALEY

So now you're going to leave

You think I'm going to grieve

You think I'm going to cry

And you think I'm going to sigh

But I'm not

I'm going to say to you

These three little words

And they mean that we are through

Farewell, so long, goodbye

Farewell, so long, goodbye

You're leaving me

These words of three

Farewell, so long, goodbye

First you say you can,

Then you say you can't

Then you say you will,

Then you won't, then you rant

Now go, I'm going to say to you

These three little words

And they mean we're through

I hope you're satisfied,

I know that you have lied

You think I'm going to yearn

But you've got a lot to learn

I'm not, I'm going to say to you

These three little words

And they mean we're through.

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CARESSING YOU, CARISSIMA

(Columbia Record by Richard Tucker)

KERMIT GOELL ORESTE NATOLI

Caressing you Carissima my dearest

Is the nearest thing to Heaven that I know

Caressing you Carissima, my sweet one

Completes one of my dreams of long ago

Caressing you Carissima, my lover

I discover what it means to live anew

There never was a thrill with any other

Like the thrill I always get, caressing you.

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JOSEPH! JOSEPH!

CASMAN-STEINBERG CAHN-CHAPLIN

Oh, Joseph! Joseph! won't you make your mind up;

It's time I knew just how I stand with you

My heart's no clock that I can stop and wind up

Each time we make up after being through

So listen Joseph! Joseph! time is fleeting,

And here and there my hair is turning gray

My mother has a fear, wedding bells I'll never hear;

Joseph! Joseph! won't you name the day!

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STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION OF HIT PARADER published Monthly at Derby, Conn. for September 30, 1953.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Edward Levy, New Haven, Conn.
Editor and Managing Editor, Burton N. Levey, Orange, Conn.

Business Manager, John Santangelo, Derby, Conn.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)
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Burton N. Levey
(Signature of Editor)

Sworn to and subscribed before me this 29th day of September, 1953.

Sydney Shindell
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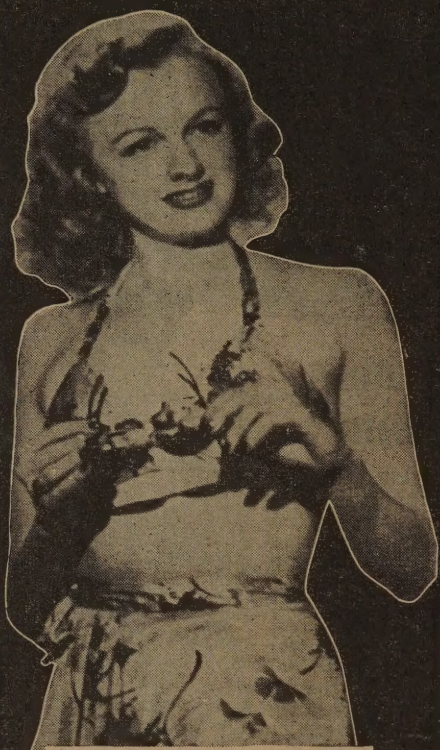
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☐ Send me Special 24 day supply and FREE 12 day package for \$2.00. I understand that if I am not delighted with KELPIDINE CHEWING GUM and Dr. Phillips Reducing Plan, I can return in 10 days for full purchase price refund.

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IF WE SEND YOU A STUNNING \$10⁹⁸ DRESS WITHOUT 1¢ COST

...will you WEAR and SHOW it
in your community?

we want every woman in America
to see our lovely dresses!

We have discovered that no amount of advertising can sell our dresses half as well as our dresses SELL THEMSELVES! It's impossible to show in pictures the rich quality of fabrics, the appealing styling, the fine needlework, and the wonderful value we put into our dresses for the moderate prices we charge. So we're being DIFFERENT—we want the women in every community in America to see our *actual* dresses. What's more, we don't want them to see these dresses on professional models. A style shown that way never gives a woman a true picture of how it will look on her. We want our dresses to be seen on *average* women of all ages, shapes, and sizes.

So we have perfected this wonderful Introductory Plan, and we want from 2,500 to 3,000 women to *wear* and *show* our dresses to their friends and neighbors!

YOUR OWN PERSONAL DRESSES WITHOUT 1¢ COST—AS A BONUS!

Through this excitingly different plan, you can get your own dresses—a complete, beautiful wardrobe of them—as a bonus, WITHOUT LAYING OUT A PENNY OF YOUR OWN MONEY! You'll have over 150 glorious models to choose from. When your friends and neighbors admire the exquisite styles on you, they'll want to know where they can get these dresses. When you tell them, you'll be helping us in the best way possible to advertise our lovely styles.

NO OBLIGATION—NO EXPERIENCE

It costs you *absolutely nothing* to investigate this remarkable offer, and you will be under no obligation whatever. Just put your name, address, age, and dress size on the coupon below, paste it on a postcard and mail TODAY! Everything will be sent to you promptly WITHOUT COST! But hurry—we expect a tremendous response to this offer!

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3327 Colerain Avenue

Dept. O-2153, Cincinnati 25, Ohio

(In Canada, write 2163 Parthenais, Montreal, P. Q.)



Go-together separates that multiply a "junior" wardrobe!

Sophisticated faille 'round-the-clock coat dress, in rich colors.

Slim-look waist over swirling skirt in "ribbon-weave" striped taffeta.

PASTE THIS COUPON ON POSTCARD—MAIL TODAY!

PH. MEYERS — 332 Colerain Avenue
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Yes, I'd like to be one of the women who get the chance to wear and show your lovely dresses in my community. Without obligating me, please send me everything I need WITHOUT COST.

Name _____

Address _____

City & Zone _____ State _____

Age _____ Dress Size _____

In Canada, mail coupon to 2163 Parthenais, Montreal, P. Q.

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By **GEORGE R. KEMP**, Director, U.S. School of Music

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Your lessons "talk to you" as clearly and understandably as your daily newspaper. You never get "bogged down" in technical jargon and complicated rules and theories.

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Modern educational experts have discovered that the fastest way to learn anything is to **enjoy** yourself while learning. So we give you **NO** boring scales or exercises to do. You learn music by **playing** music — just as you learned English when you were a child by speaking it. First you play simple little melodies. Then gradually you take up more advanced pieces — songs,



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